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LITERATURE.

Sonnets of this Century. By William Sharp. (Walter Scott.)

AMONG the numerous anthologies of sonnets which have recently appeared, this deserves, and will probably obtain, a place of prominence. Mr. Hall Caine's *Sonnets of Three Centuries* was a selection from the whole range of English literature. Mr. Waddington's two volumes were devoted severally to sonnets by living and dead authors. Mr. Sharp limits himself to the work of all and any who had lived or are living in this century. From W. L. Bowles, the inspirer of Coleridge in his youth, to Mr. Ernest Rhys, the latest comer into this field of fame, a long series of years have to be reckoned. The period has been one of intense intellectual activity and of complicated literary evolution. When we read the names of the 109 rhymesters who are represented in *Sonnets of this Century*, we are astounded by their variety. The list includes a cardinal, an archbishop, a dean, a canon, a prime minister, a lord chancellor, five peers, several baronets, an astronomer royal, two eminent painters, the greatest living novelist, a governor-general of India, and a group of distinguished women. It is clear that the critic need no longer be warned in England not to "scorn the sonnet." We may rather say that since the Rev. W. L. Bowles published his inoffensive little volume in 1789, a passion for this species of verse has invaded all classes of society. On the causes of its ever-increasing popularity I shall, perhaps, touch in this review; but at present I must call attention to the distinctive features of Mr. Sharp's selection.

The editor has gone far afield, sparing neither time nor labour in studying, discovering, and comparing sonnets which may be counted by hundreds. He has composed a suggestive treatise on the history, structure, artistic capacity, and various species of this poem. Short biographical notices of all the writers included in this volume have been written, those which deal with living persons being marked by a happy mixture of frankness and sympathy. Right instinct has led him to classify his authors in alphabetical order, so that the specimens chosen from each may be surveyed together. Working thus, Mr. Sharp has produced a sonnet-book which represents the best craftsmanship of the nineteenth century, and supplies the public with an interesting guide to the technicalities of the subject. In one important respect I am bound to qualify this hearty welcome with some words of censure. The book is inaccurately printed, clerical and typographical errors occurring frequently, sometimes to the serious damage of a sonnet's sound or sense.

The promise of a reprint in large quarto form makes it worth while to put both publisher and editor upon their guard, and to recommend a scrupulous revision of each page.

In his introduction Mr. Sharp raises questions of much difficulty regarding the origin of the sonnet. So far as I am aware, this form cannot be traced to Provençal literature; and the theory that it was constructed in imitation of the Greek epigram is palpably absurd. We all know that even Petrarch, the inaugurator of modern scholarship, could not read Greek; and Petrarch found the sonnet perfected before he used it. Still more ridiculous is the attempt to derive it from a French source. We may fairly assume that it was indigenous to Italy, and probably to the cradle of Italian poetry in the Sicilian court of Frederick II. With regard to this point, Mr. Sharp makes some observations which seem to show imperfect acquaintance with early Italian literature. He hazards the opinion that the seed of the sonnet was sown in the eleventh century, that it "sent up a green shoot here and there" in the twelfth, and that in the thirteenth it was "in fulfilled bud." The one thing which is fairly ascertained at present is that there was no Italian literature before the thirteenth century. When Frederick II. died, in 1250, that literature had been started; when Fra Guittone—whom Mr. Sharp calls the Columbus of the sonnet—died, in 1298, this species of poem had been brought to a high degree of cultivation. According, therefore, to our present knowledge, we must ascribe the birth and growth of the sonnet to the thirteenth century.

One of the earliest extant examples—if not the very earliest—of the sonnet is that which begins *Però ch' amore*. This passes under the name of Pier delle Vigne, Frederick's secretary of state. It is composed of two quatrains, in which the rhymes run *a, b, a, b, a, b, a, b*; and of two tercets, in which they ran *c, d, e, c, d, e*. Without insisting on this relic from the first age of Italian literature, I may record it as my view that we owe the sonnet to the same metrical type as *ottava rima*, *sestina rima*, and the *rispetto*. Of these four species a stanza of four Italian heroic lines on two rhymes is the germ. This single quatrain still constitutes the popular song of Venice and Friuli, where it is called "Vilota." In *sestina rima* the quatrain is clinched by a concluding couplet on another rhyme. In *ottava rima* the germinal four lines are extended to six upon the same two rhymes, and these are clinched by a couplet. In the *rispetto*, or popular song of Sicily and Tuscany, the quatrain is doubled or prolonged indefinitely, and is followed by an additional system of one or more couplets which return or reflect upon the original theme. The quatrain or its expansion is composed upon two rhymes; the prolongation, or return, is composed upon two other rhymes. When we advance to the sonnet, we find that the quatrain is always doubled, to form what is called the octave, and that these eight lines have only two rhymes; while the prolongation, or return, which in *sestina* and *ottava* was a couplet, and in the *rispetto* was made up of one or two, or more, couplets upon different rhymes, is restricted to six lines upon two or three rhymes variously arranged.

If this theory of the evolution of the sonnet from a quatrain and *coda* deserves attention, it may further be remarked that technical phraseology to some extent confirms it. Italians call the two quatrains of the sonnet its *basi*, base or foundation; they call the two tercets the *volta*, or turn. In the simplest of the forms derived from the germ of the quatrain, namely, *sestina rima*, the quatrain is the base and the couplet is the turn. In *ottava rima* the quatrain produced to six lines upon two rhymes is the base and the couplet is the turn. Between these forms and the sonnet intervenes the *rispetto*, which develops both base and turn irregularly, introducing, as a new element, more than one rhyme into the turn, but confining the base still to two rhymes. In the sonnet we have the quatrain exactly doubled, while the turn is limited to six lines, which may rhyme upon two or upon three sounds. The *rispetto* is like the wilding rose, the sonnet like the highly-cultured rose of our gardens.

Passing from this problem of the origin of the sonnet to that of its use in England, I must declare against the view that it was an independent and indigenous growth among us. Introduced without much grace by Wyatt, in palpable imitation of Petrarchan models, but upon a system which confused the pure Italian form, it almost immediately assumed a type more analogous to its associated offshoots from the fundamental quatrain. On English soil the double rose reverted to the wilding hedge-rose. What is called the Shaksperian sonnet, from Shakspeare's constant use of it, resembles the Italian sonnet, inasmuch as it has fourteen lines, hereby evincing its immediate descent from that species. But it approximates to the octave and the sestina, inasmuch as it closes with a couplet. And it follows a suggestion of the *rispetto* by prolonging the quatrain into a base of twelve lines. Its peculiarity is that this lengthened base should be composed of three separate quatrains; and herein the Shaksperian sonnet displays a marked divergence from any of the Italian stanzas we have analysed. Their systems always imply one pair of rhymes in the base. Whether that was a single quatrain, or a quatrain developed to six lines in the octave, or a quatrain prolonged *ad libitum* in the *rispetto*, or a quatrain exactly doubled in the octave, mattered nothing; the two rhymes were preserved. The English sonnet broke that law; and, further, by the adoption of a closing couplet at the end of so lengthy a base, gave a new character, sometimes feeble, sometimes sharply epigrammatic, to the conclusion. Still, I do not think we are therefore justified in regarding this Shaksperian form as a newly-evolved and independent species.

A quatrain as the unit of the base, a tercet or a couplet as the unit of the turn, in a stanza of fourteen lines, will be found to constitute the fundamental integers of every sonnet, in whatever language or however these elementary parts shall have been variously put together. Experiments in which the broad correlation of base to turn is neglected do not propagate their species, however admirable they may be as poems of fourteen irregularly rhyming verses. On the other hand, numerous subdivisions of the two authentic sonnet types, Petrarchan and Shak-

sperian, have been cultivated. These are exhaustively tabulated in his introduction by Mr. Sharp, and all are worthy of acceptance. Where both base and turn are definitely discernible, the sonnet is legitimate, whether it be constructed on exact Petrarchan or Shaksperian principles, or upon that hybrid between both, which uses the Italian rhyme system and yet clinches with a couplet. The striking metaphorical symbol drawn by Mr. Theodore Watts from the observation of the swelling and declining wave can even, in some examples, be applied to sonnets on the Shaksperian model, for, as a wave may fall gradually or abruptly, so the sonnet may sink with stately volume or with precipitate subsidence to its close. Rossetti furnishes incomparable examples of the former and more desirable conclusion; Sydney Dobell, in the book under our consideration (p. 66), yields an extreme specimen of the latter. It is a merit, in my opinion, of Mr. Sharp's anthology, that he has been catholic in his reception of all sonnets which to any appreciable extent exhibit this phenomenon of swell and subsidence in two marked members of the stanza.

Some very singular reflections upon the laws of sonnet-production are suggested by this book. At first sight, we are astonished that the greatest poets compete so poorly with lesser writers in a form so difficult to handle. Why Tennyson should write below his ordinary level in the sonnet-form is, indeed, noticeable, when we regard his distinguished capacity as a metrical artist. Why Shelley and Browning do not shine is easier to comprehend. In Shelley's days the sonnet was not well understood; and it is certainly not the lyrical medium which Shelley thought it. As regards Browning, the sonnet, unless avowedly burlesque, does not lend its structure to trenchant pungencies of phrase and startling freaks of argument. Knowing, as we now do, what stability there is in the stanza itself, we are better able to perceive why the second-rate succeed moderately than why the first-rate fail conspicuously. To a certain extent, the form itself secures success, when faithfully observed and conscientiously maintained, lifting writers of the second or third rank to excellence by the concentration it demands, and by the suggestive exigence of intricate rhyme structure. Men like Blanco White, Lord Hanmer, Leigh Hunt, Hartley Coleridge, to mention only four names from the dead, have written monumental sonnets. Men like Spenser, Coleridge, Gray, Shelley, Byron, have fallen in this line below their average. Yet, moving still within the region of the dead, we must remember that Keats produced fine work, Wordsworth some of his best work, and Rossetti his most permanent work, in this little field; and all three were poets of the first order. The same singularity is observable in Italian literature. Upon the wings of the sonnet La Casa soars and Ariosto droops. Boccaccio and Petrarch are at their best here, while Tasso only passes muster. But Dante, the very greatest, shows his god-like strength no less in the sonnet than in the *canzone* and in *terza rima*. It seems then, that for sonnet-production, a quality is wanted, which may be denied by nature to the monarchs of song, but which may be possessed by the plain aristocracy of talent,

and may in some felicitous instances be granted as a secondary crown to the imperial bards—Dante and Shakespeare, for example—in addition to their supereminence of dominion over epical, lyrical, and dramatic realms.

These reflections make it easy to understand why the sonnet has recently attracted so many men of taste who aspire to the poetic laurel. There is no undue artificiality in a sonnet as a vehicle of expression. Adequate thought or emotion, once carefully enshrined in metrical form so complex, acquires independent being. Writing a sonnet is thus the same as giving organic body to a fragmentary soul, which would else be imperceptible to sense and without duration in this world. But the very artificiality of the vehicle, the fixity of the stanza, renders it a source of strength to those who are not in a high sense creative. Forced to mould unshaped matter of the mind into individual star form, the men of whom I speak would fail. But when they have mastered the conditions of the sonnet they can pour into that deftly fashioned vase a liquid thought or feeling which shall afford refreshment to many generations. Such singers do not demand the elbow-room of infinity. Most of the greatest require it. Therefore the sonnet's narrow plot is an advantage for the former, an irksome limitation for the latter. It is a principal merit of such anthologies as Mr. Sharp's that they secure an audience for poets of a genuine but minor quality throughout the far future. After some such fashion as this, I imagine, the Greek anthology was gradually put together. And who would not be glad to survive after two thousand years in a single epigram or sonnet, even though it were ἀδελφότης? Soul thrills soul by tiny sparkles of semi-lyric fire, if less intensely, not less truly, than by Sophoclean dramas or Pindaric odes.

Passing from these more general considerations, I will now take up a few points which I have noticed in Mr. Sharp's introduction and notes, and make such passing observations on them as occur to me. On p. xxxi. he is too hard upon contemporary Italian sonnetters. Perhaps he has not studied the Veristi; and in particular I would call his attention to Stecchetti's work in this species. On p. xxxii. he might have quoted Ben Jonson's imprecation on the inventor of the sonnet, which will be found in Drummond's *Conversations*. On p. xl. he is wrong in saying that either of Mrs. Meynell's sonnets in this book is constructed throughout on disyllabic rhymes. Such double rhyming sonnets are very rare in English literature. On p. 312 he justly deprecates printing Shelley's "Ode to the West Wind" as five sonnets. If we are to analyse the metrical structure of this lyric, would it not be well to describe it as interrupted *terza rima*? On p. 316 he seems to have forgotten that Mr. Martin Tupper published three hundred sonnets in 1860.

In conclusion, I should like to call particular attention to some of the less known living writers who are represented by sonnets of distinguished force and beauty in this volume. I feel that to do so would, however, be invidious; and I must content myself by begging the public not to neglect a collection which enshrines real treasures by the pen of E. Lee-Hamilton, George Meredith,

M. A. Raffalovitch, M. F. Robinson, Oscar Wilde, Mrs. Pfeiffer, and many others who may either not be widely read or from whom distinguished work in this special kind may not have been expected. It only requires careful re-editing to make Mr. Sharp's book worthy of a permanent place among standard anthologies. JOHN ABBINGTON SYMONDS.

Madame Mohl, her Salon and her Friends. By Kathleen O'Meara. (Bentley.)

MISS O'MEARA has succeeded in imparting to her book something of the atmosphere of the *salon*; in other words, it is bright, sparkling, interesting, and amusing. We are introduced into a circle so exclusive that an emperor could not gain admission to it, and, on the other hand, so wide that it embraces philosophers, poets, historians, scientists, politicians, divines, and agnostics. We make acquaintance with not a few celebrities, and hear some good stories and some apt remarks. And yet, after all, we are left a good deal in the dark as to what it was that made Mdme. Mohl's house in the Rue du Bac the resort not merely of the most brilliant talkers of the day, but also of the deepest thinkers and most active workers. The lady around whom the talents clustered had neither beauty, wealth, nor title. She was not even a Frenchwoman; but, brought up at the feet of Mdme. Récamier, she seems to have inherited some at least of those nameless charms which society has not yet forgotten, and to have possessed especially the rare gift of making those about her show themselves to the best advantage.

The story of Mary Mohl's life is simple enough. She was the younger daughter of a Mrs. Clarke, who was left a widow in early life, and settled in the South of France for the sake of its sunny climate. Mary was sent to a convent school at Toulouse, and as a child displayed great vivacity in conversation and much taste for music and painting. Mother and daughter removed to Paris three quarters of a century ago, made the acquaintance of Mdme. Récamier, took her apartment at the Abbaye-aux-Bois, with an agreement that it should still be employed by its former owner for her evening receptions. Hence sprang up an intimacy between the ladies which led to a warm friendship, and this was strengthened by Mdme. Récamier's gratitude to the young English girl for her success in amusing M. de Chateaubriand, who in his old age had become decidedly exacting. After a stay of seven years at the Abbaye, the Clarks removed to the Rue du Bac, and by that time not only had Mary's taste for society developed, but also her determination to cultivate it. Henceforth the *salon* became the business of her life; and her marriage with M. Mohl, who was ten years her junior, in no degree interfered with it. He was Professor of Persian at the Collège de France, of a simple generous nature, absorbed in his Oriental studies, and, though affectionate, not too uxorious. The marriage appears to have been on the whole a happy one. In some respects their tastes differed. She loved music passionately, he absolutely disliked it. He used to say, "I don't mind any amount of natural noise, but I can't bear unnatural noises, like music." Even Jenny Lind's voice had no

attraction for him when used for song, though he enjoyed talking with her as with anyone else who had anything to say.

On one point, however, they were quite agreed, and that was to make their *salon* a protest against the spirit and tendency of the day, against pretension, purse-pride, and vulgarity in every form. And this they succeeded in doing, even in the evil days of the second empire. Mme. Mohl's Friday evenings and Wednesday afternoons became celebrated. Ampère, Montalembert, Cousin, Thiers, Barthélemy St. Hilaire, Mignet, and Loménie were frequent visitors. No nationality except the Hungarian (which madame detested) was excluded, though there seems to have been a tacit understanding that a Frenchman, if an Imperialist, could have no place there. Mme. Mohl's hatred of Napoleon III., whom she always spoke of as "Celui-ci," was, indeed, almost a mania; and once on receiving a polite invitation to the Tuileries, she tore up the note and threw the pieces back to the envoy, charging him with a message to his master which the man was not likely to deliver. For her own countrywomen she entertained respect and regard, and for some of them strong personal affection; but they were not welcomed at her social gatherings.

"My dear, they have no manners," she would say. "I cannot abide them in my drawing-room! What with their *morgue* and their shyness, and their inability to hold their tongues, they ain't fit for decent company. . . . Of all the creatures God ever created, none does spoil society like an English lady!"

Her own reputation, however, as a conversationalist, extended even to this country; and her originality (which showed itself in her dress and especially in her head-dress), her wit and her unusual frankness will long be remembered by those who may have met her in her yearly visit to the deanery at Westminster. Dean Stanley, who in a sense owed his wife to her introduction, had the keenest appreciation of Mme. Mohl's social qualities, and also of the warm heart which lay beneath her quaint exterior. And yet, even he failed to reproduce any of the witty and brilliant sayings which made her a source of entertainment to those who met her. No doubt manner had much to do with the effect produced; and while she was so perfect a mistress of the French language as to gain the applause of M. de Tocqueville, she took a foreigner's liberty with its idioms, and sinned so charmingly against grammar as always to obtain forgiveness. Her English was pure, and certainly had the merit of expressing her thoughts. Most characteristic of her self-possession and self-respect is the following incident. Mme. Mohl happened to be at the deanery when there was great apprehension of a war breaking out between England and Germany on account of the Danish question.

"She was sitting in the drawing-room, reading the *Times*, which contained the good news that this apprehension was at an end. The leader enlarging upon this termination of public anxiety put her in high good-humour, and just as she had finished it the door was thrown open and the servant announced 'The Queen!' An ordinary mortal would have been a little

flattered by this unexpected presence; but Madame Mohl stood up, and exclaimed triumphantly, 'Well, your Majesty, we are to have no war!'

"No, thank God! we are to have no war!" was the Queen's hearty rejoinder; and, holding out both hands, she sat down beside Madame Mohl and entered into conversation."

So long as the power of entertaining others remained Mme. Mohl seems to have led a happy life; but the death of her husband and the advance of years (their number was kept a profound secret) saddened her, and the evening of her days was rather gloomy. She had a horror of solitude, and yet had often to endure it. Her carefulness degenerated into penuriousness; and, as the *salon* became deserted, the purpose of her existence seemed to have terminated, and too late she became conscious that it had never been a high one.

CHARLES J. ROBINSON.

The Highlands of Cantabria; or, Three Days from England. By Mars Ross and H. Stonehewer-Cooper. With Engravings from Photographs. (Sampson Low.)

It is only lately that the North coast of Spain has been rendered easy of access; and this work, which tells of the recent modes of communication by rail and road and steamer, supplies a real want. It brings before the tourist a new district to occupy, and one in which, if he will only cast aside insular prejudice, and get firm hold of the strange fact that a peasant may be a gentleman, and may expect to be treated as such, he may find a welcome relief from the ordinary Swiss round, and from the monotony of *table d'hôtes* in the more frequented parts of Europe. But, when we recommend this book, and the country which it describes, to the attention of the tourist, we must put in a proviso as to the special class of tourist. One who thinks that English or French should be available for conversation everywhere, who expects to find even the second-class hotels of Switzerland among the Picos de Europa, to whom want of punctuality is especially irritating, and to whom patience is practically an unknown virtue—let such an one abstain, at least for some few years, from visiting the provinces of Santander and the Asturias. To enjoy their magnificent scenery, where inland mountain vies with glorious coast, he must be able to take the rough and the smooth with equal good temper, and be willing to bear with, nay, perhaps, even to learn from, manners and customs very different from his own.

The book thus deserves a hearty welcome, and this we give. All that the authors relate of their own adventures, all that they tell from actual eye-witness, or from direct information, as well as most of their deductions from it, may be accepted as correct. In spite of faulty grammar, doubtful jokes, and verses which to the profane seem dreary, the narrative is told pleasantly enough. With this small reserve, we can unstintingly praise all the really original portion of the volume. But what evil genius prompted the authors, what fatal blindness clouded the fair eyes of the lady who gave "severe criticism in proof," and of the other whose "literary acumen is of a high order," and led the quartett of

authors and critics to admit the most worthless padding which ever swelled and disfigured the pages of an otherwise meritorious work? Whether in modern, mediæval, or more ancient history, we have rarely seen a larger collection of blunders. Though wide awake in other respects, any statement, however absurd, seems to have sufficed for our authors, if only they could say "We saw it in print." And besides these, there are some few, we fear, for which even print can be hardly responsible. Where did our authors learn (p. 3) that "nearly always great boulders roll upon its [San Sebastian's] sandy beach, causing the greatest amusement to the bathers"? Who told them that the stern heights near the sea cost so many lives to storm in 1813? It was the town that was stormed; the citadel capitulated. What historian misled them into mentioning "the services of the English fleet at the Battle of Navarrete, when, in an ill-advised spirit of chivalry, our illustrious countryman (the Black Prince) took the side of the worthless Spanish king"? If the history is curious, the specimens of etymology given are more curious still. The kindest suggestion we can make to our authors for a second edition is to excise, without exception, every etymology, whether of Basque, Spanish, Asturian, or other dialect, given in these pages; and in saying this we put down as printer's errors such Latin as *Magnam est veritas*, p. 219, and the truly phonetic Spanish of p. 227, *Pie hallio* "I find a footing."

But all this—and there is very much more of it—concerns the padding only. Essentially the book is a good book. The writers have a keen love for nature. The indications they give of the mineralogical wealth of the country, though unmistakably written by amateurs, may serve to attract the attention of the professional miner and the more scientific geologist. They have caught the true character of the peasantry and of the country gentry of Northern Spain; they have learnt that a man may be unable to read and write and yet be possessed of valuable information, and that poverty is not degrading where there is no pauperism. These and other excellencies go far to outweigh the literary shortcomings which a critic is bound to notice; and we recommend all more adventurous tourists seeking where to spend an autumn holiday not to make their final decision till they have read *The Highlands of Cantabria*.

W. WEBSTER.

Biographical Lectures. By George Dawson. Edited by George St. Clair. (Kegan Paul, Trench & Co.)

It is impossible for me not to be pleased that, in the dispensations of editorial providence, this volume has come my way; but when I regard the matter in a disinterested fashion, I cannot feel at all certain that I am the person who ought to review it. All kinds of authorities have laid down the law that for adequate criticism impartiality and a certain aloofness are absolutely needful, and I feel that I cannot boast the impartiality or assume the aloofness. When, ever so many years ago, I was a lad in my teens in Liverpool, George Dawson was a frequent visitor to that city during that "lecturing season" which is almost as extinct as "the old-fashioned

winter"; and going to hear him was one of the keenest of my intellectual pleasures. I heard many of the lectures which Mr. St. Clair has printed in this volume; and it is inevitable that I should read into the book, or at any rate into a large part of it, something which type cannot reproduce—the tone, the glance, the whole manner of the man, which made many a sentence, not in itself specially weighty or noteworthy, a thing which could not be forgotten. It is therefore difficult to say how much of the pleasure which I have had in reading the book is a pleasure of present apprehension, which can be enjoyed by anybody, and how much a pleasure of reminiscence, which can be shared only by those who have recollections identical with my own. I honestly think, however, that the former pleasure preponderates, and that even those who knew not George Dawson in the flesh may get from these pages a fairly adequate impression of the strong personality of the man as it revealed itself in the spoken lectures—of his wide and quick sympathy, his robust common sense, his lambent humour, his ready wit and his equally ready wisdom, his fine apprehension of and loyalty to the most diverse manifestations of human nobleness.

Much of Dawson's success was due to the fact that he clearly recognised his own distinguishing aptitude, and so was able to make the most of himself. In the opening sentence of his lecture on Goldsmith he said, "If I were allowed to choose a professorship, I should like to be appointed Professor of Human Nature, not, perhaps, so much because this is the study I best understand, as the study I best love"; and, in spite of his modest parenthesis, no one knew better than George Dawson that understanding is either the parent or the child of love, and that one never exists very long without calling the other to its companionship. Charles Lamb was willing to read anything that could be called a book; George Dawson, in his own line, was equally catholic, being prepared to take kindly to any human being who could be called a man. He discourses of individualities as diverse as those of Queen Elizabeth and John Bunyan, Dean Swift and Thomas Hood, Cromwell and Cowper, and seems so much at home with all of them that we incline to think of each in turn as the friend whom he would single out from all the rest as the boon companion of his spirit. And yet Dawson is not one of the hero-worshipping whitewashers. He takes Cromwell's advice to his portrait painter and puts in the warts. Nor is he content with merely putting them in: he dwells on them in such a loving and humorous fashion that if the face have anything in it of kindliness or nobility—and these are the only faces he cares to paint—we come to regard the warts as an integral and necessary part of it, and to feel for them not merely tolerance, but a certain liking. One of his greatest triumphs in this line is his portrait of Queen Elizabeth, to which the editor has wisely given the place of honour. Dawson, mainly by the help of a number of anecdotes told in a deliciously funny way, enabled his hearers to see Elizabeth at her worst—vain, grasping, jealous, tyrannical—until they must have wondered by what feat of magic he was going to raise the con-

temptible woman from the pillory to the pinnacle. The feat turns out to be a very simple one. Elizabeth was indeed a weak and silly woman; but if we are to see her aright we must put sex out of the question, and the moment we have done this we perceive that her claim to respect lies in the fact that she was a great personality, or, as Dawson daringly puts it, "a great man." Now this is an illuminating touch quite beyond the skill of that expatiatory being, the ordinary popular lecturer—a touch which would help those who listened to the lecture to reduce their conflicting impressions to harmony and homogeneity. Elizabeth herself indeed supplied the hint when, in the noblest of the speeches attributed to her, she claimed to have "the heart of a king"; but, then, so many people have failed to take the hint, and Dawson did not fail.

The volume is full of capital examples of what has been called the art of putting things. Of course all George Dawson's sayings were not equally admirable. Some cannot be called admirable at all. Now and then we have a bit of cheap humour, as when, for instance, after mentioning the fact that one king of England was called "Lack-land," he goes on to remark that "a vast number of them might have been called 'Lack-brains,'" a joke so exquisite that the editor puts the point of it into italics. Occasionally there is a touch which I fear must be called actually vulgar, as when he tells us that Sir Francis Drake was "as glorious a bagman as ever turned out from a commercial room"; and, very infrequently—for his criticism as a rule is sane and sound—we have some stroke of extravagance like the astounding declaration that "Goldsmith made Goethe." But these things are rare: so rare that they would be hardly worth mentioning were it not well that a critic should maintain his reputation for discrimination; and the majority of George Dawson's sayings may be described as racy words of wisdom. What could be better in its way than the description of the Calvinism of the *Pilgrim's Progress* as "Calvinism in its singing robes, with a smile on its face, and with some flesh and blood put into it"? Equally good is the whole sketch of that terrible self-made blue-stocking, Miss Anna Seward, concerning whose relations to literature Dawson remarks that, "She sat down to it. She had a sort of literary sewing machine, and you could see her set it to work." The whole lecture which deals with this worthy, but tiresome, lady and her distinguished friend Dr. Erasmus Darwin is one of the most amusing in the volume; but of course the lecturer had here plenty of the raw material of comicality. Even, however, when most men would find it deplorably scanty, it seems to come readily enough to George Dawson's hands; and there is hardly a lecture in the volume that may not be read for amusement alone. Not that Dawson was a *farceur*: he was the very reverse of it, and upon the *farceur*, had he come in his way, he would have poured out vials of caustic contempt; but the wells of humour in him were so full that they overflowed with every movement of his mind. Nor do I think that those who appreciate Dawson most highly would think of his humour as his supreme gift. What specially

distinguished him was the endowment of which I spoke at the beginning of this article—the penetrating insight into temperament and character which was born of catholic sympathy. JAMES ASHCROFT NOBLE.

The Genealogist. New Series. Vol. II. (Bell.)

UNDER the skilful guidance of its new editor, this valuable magazine continues to accomplish useful work. It was announced as one of the special features by which the new series was to be distinguished that its scope would be widened "by the admission of original articles of an antiquarian or topographical character." Whether such a principle is strictly legitimate in a professedly genealogical organ may be fairly open to question. It has, however, largely influenced the contents of the present volume, some of the best of which are more or less unconnected with genealogy.

Of these the most important, beyond question, is Mr. Vincent's remarkable and vigorous paper on "The First Bishop of Bath and Wells." It is much to be regretted that so masterly a specimen of thorough historical scholarship should be comparatively buried in a specialist magazine, and so fail to obtain the attention it would otherwise widely attract. It will, no doubt, be deemed by many that Mr. Freeman's errors on the see of Wells (on which he might, indeed, be supposed to be peculiarly well-informed), cannot justify, grave though they may be, the vehemence of Mr. Vincent's language. I cannot, however, but sympathise with his feelings as one crying in the wilderness, and echo his plea:

"So many persons are banded together on one side that they have completely gained the ear of the public, and rendered it deaf to all remonstrance, unless pitched in the loudest key and highest note."

Dr. Rendle has collected, in a lengthy article, some "authentic materials" for a biography of Edward Alleyn, accompanied by a reproduction of Norden's map of Southwark, and an admirable facsimile, in colours, from Harding's copy of his portrait before the alterations. "John Harvard" is also from Dr. Rendle's pen, and "Drake and his Detractors" from that of Dr. Drake. General Wrottesley contributes a summary of the contents of "Bracton's Notebook."

Passing to the strictly genealogical articles, we have a destructive onslaught by Mr. Rye on Cromwell's alleged "Stewart" ancestry, as given by Noble and accepted by Carlyle; two or three scholarly contributions by Mr. Joseph Bain; a list, by Miss Rye, taken from the original, of Queen Elizabeth's godchildren; and a gorgeous "History of the Family of Taillefer, *alias* Borlase, of Borlas Frank Taillefer," produced, if I may be allowed the expression, "regardless of expense." Whether or no we deem the suggested descent of this race of yeomen from the ancient counts of Angoulême, through "the minstrel of Hastings," worthy of a place in an organ devoted to scientific genealogy, we may fairly protest against the treatment of any one pedigree at such excessive length, with the result that the editor has been "prevented," as he observes, "from devoting as much

space" as he could have wished to the subject on which he hopes, it will be seen with pleasure, that "the *Genealogist* will largely rest its reputation—the Public Records." Not that we are without, even in this volume, such welcome instalments as Mr. Vincent's careful continuation of the *Calendarium Genealogicum* and the lists of "Wills in the Public Record Office," by the side of which we gladly notice Mr. Wadley's "Worcester Marriage Licences," Dr. Marshall's "Funeral Certificates," and notes on the *Heralds' Visitations* and *Mawson's Obits*, from the College of Arms, contributed by G. E. C. Mr. Metcalfe completes the Visitation of Berkshire (1566), and commences that of Dorsetshire (1565). Lastly comes the great feature of the new series, the marvellously elaborate "New Peerage" of G. E. C., the year's work extending only from Antrim to Bandon, though p. 236 has already been reached.

The reviews of new books bearing on genealogical subjects are carefully done, and should prove of great use for reference; while, as for the index, one can only say it is all that heart can wish. J. H. ROUND.

NEW NOVELS.

First Person Singular. By David Christie Murray. In 3 vols. (Chatto & Windus.)

Until the Day Breaks. By Emily Spender. In 3 vols. (Hurst & Blackett.)

Jenny Jennett. By A. Gallenga. In 2 vols. (Chapman & Hall.)

Lady Honoria's Nieces. By Hon. Mrs. Henry W. Chetwynd. (White.)

The Golden Spike. By Edward King. (Boston: Ticknor.)

Valentino. By William Waldorf Astor. (Fisher Unwin.)

Merevale. By Mrs. John Bradshaw. (Sonnenchein.)

It is difficult to account for Mr. David C. Murray's choice of a title for his new novel, unless it is that he means to point at the perfect egoism of its principal character, Hector O'Rourke, a Nationalist M.P. of considerable abilities, attractive manners, and a total abeyance of the faculty of conscience in matters affecting his private advantage. It is hardly needful to say that the book is thoroughly readable, and a piece of skilled workmanship, for one has learned to expect those qualities from the writer; but it is not quite so raucy and vigorous as *Rainbow Gold*, nor has it so many strong situations. The political parts of the story are introduced solely to illustrate the workings of certain personalities, notably that of the hero already named, and a still better-drawn character, Dobroski, a Polish anarchist leader, a dreamy, enthusiastic patriot, living in an ideal world, and believing, by reason of his own sufferings and those of his friends, that social order and happiness can be procured by the complete destruction of all existing institutions, and must assuredly follow thereupon. With him are contrasted not merely the self-seeking O'Rourke, who would prefer using reputable means and agents if possible, but is not slow to employ very different ones in case of need, but also Fraser,

a loud and vulgar member of the same Parliamentary group as O'Rourke, and two scoundrels, George Frost, an Irish American coward and traitor, and Athanas Zeno, a Greek spy in Russian pay, specially told off to watch and entrap Dobroski. The plot is very slight, and consists of two main factors—O'Rourke's endeavours to enrich himself by matrimony, so as to be able to get rid of all the political stock-in-trade he has set up with, and the schemes of Zeno to kidnap Dobroski. The first of these brings O'Rourke into collision with Maskelyne, an American friend of his, who is attached to the first young lady for whom O'Rourke tries, rejecting this chance later in favour of an enormously rich American widow, and the latter factor supplies the main strong situations of the story. The chief defect of the book is in the portrait of O'Rourke himself, who is either too subtly conceived or not thought out thoroughly enough. He makes mistakes which are improbable in so cool and clear-headed a man as he is described, and he does not take himself in so much as a man of his type does in real life. It is true that we are told that a long course of humbug has destroyed the power in him of clearly discerning truth from falsehood, so as to be differently affected by them; but that is precisely what would make him persuade himself first of the rectitude of any of his own plans before proceeding to take in the public. Nor is it in keeping to represent him as caring only for the ease and luxury which money can buy. He would want position and power also for their own sakes, and not merely as marketable commodities. It is quite clear that his inventor has himself a kindness for the rascal; for, after bringing him to frightful grief, he lets him off at the last, and not merely allows him a rich wife, but reinstates him in the goodwill of his friends by means of a closing exploit which shares with the last chapter of *Rainbow Gold* the fault of apparent haste in composition and consequent obscurity of details. There are some mistakes in Fraser's dialect, which is intended to be of Captain Costigan's variety, but is not so true to life.

There is an anecdote of Sydney Smith that, on being asked his opinion of a portrait of Tom Moore, he objected that the artist had not infused into the features a sufficient expression of hatred for the Established Church. A somewhat similar temper to that so ascribed seems to have dominated the author of *Until the Day Breaks*, which is largely a political pamphlet in favour of the Land League party in Ireland, accepting as strictly true and moderate the presentment of the situation made in the columns of *United Ireland*, and allowing no hint that any defence is possible from the Loyalist side. But the body of the story is occupied with describing the misdeeds of two Anglican rectors, both depicted as equally hateful in their unlike ways. One of them is more squire than parson—has, indeed, a secret loathing of his clerical calling and all that it connotes, and lives only for family pride and the fastidious elegancies of luxurious and artistic life. He has literally stolen his niece, his dead younger brother's only child, from her humbly-born mother, lest a Tremayne should be contaminated by contact with her; and he is iron in expelling that niece from his house, after she has been a loving

daughter to him for a quarter of a century, because she will not consent to decline holding any communication with her mother when she has suddenly become aware of her existence. The other clergyman, a Tractarian of the old school, who has always regretted that he did not "go over" instead of putting up with a benefice which he thinks below his claims and a wife whom he does not love, is depicted as a bad father, cruel, overbearing, ill-tempered, and as driving three out of his four children into open revolt. The book has several clever passages in it, and the character of the heroine is firmly and vividly drawn, but the author's tone leaves much to be desired in fairness and good-nature.

Jenny Jennett is a very slight story, chiefly noticeable, indeed, as showing the mastery which a foreigner can acquire over the English language; but Mr. Gallenga's reputation on that score was made long ago, and needed no fresh proofs. Yet there are a few slips which even the far less accurate writers of the average novel would not make, such as the frequent use of "indivisible" where the English idiom is "inseparable," the phrase "married to a great family," instead of "into," and some other slight deviations from customary modes of speech. The plot is of the slightest. A beautiful American girl falls in with a wealthy young squire at his English home, and they all but come to an understanding, which his mother contrives to avert; but they meet two years later in Rome, and settle matters effectually. The description of Roman society as it now is forms the bulk of this later portion, which has but little other incident; but the figure on which most pains have been spent—Ignatius Minot, an American half-caste priest and monsignor—seems too broadly painted for accuracy, and savours of caricature. The English figures, though conventional, are happier in idea and execution.

Lady Honoria's Nieces are two girls of mixed parentage, their mother an English duke's daughter, their father a Spanish Mexican of good birth and ample means. Orphaned of both parents, the girls are put under their aunt's guardianship; and she, selfishly eager to be rid of the trouble they occasion her, marries them off in haste to two brothers, Col. Tollington, a dull, pompous, honourable, stubborn, unsympathetic man of the Dombey type, and Arthur Tollington, a brute and cad. The sufferings of the two warm-blooded, unconventional, girls, Spanish in all their thoughts and ways, under the marriage-yoke with such uncongenial partners is the subject-matter of the story, and is very carefully worked out. Release comes to both in the end, by different roads; and some of the characters who assist in developing the plot are cleverly drawn, especially the mischief-maker of the book, who is always animated, in her own mind, with the very best intentions, but who could scarcely do worse if wilfully malicious.

The Golden Spike, it seems, is the very last spike driven to fasten the last rail at the terminus of a completed American railway; and the book bearing that title may be described as a sort of variant on the theme of Mr. Black's *Strange Adventures of a Phaeton*, substituting a steamer and a train for the

horsed vehicle, and American scenery for English. But the wooing of a beautiful and high-spirited girl by a fellow-traveller is the main subject of the story, all else being subordinate to this, though an under-plot seems promised which comes to but little. The author appears to have borrowed his notions of the ideas and language of English noblemen from the late Mr. Richard Grant White, for the descriptions he supplies might have been transferred directly from *Mansfield Humphreys* to his own pages. And there is one token of his unfamiliarity with the subject, where he has plainly been warned of his error when it was too late, and tried to correct it. He makes the elder brother of a certain Hon. Bevis Ringdale to be "Lord John," and tries near the end to explain this as merely a nick-name given him by some American friend. But as he represents his English friends and kinsfolk as habitually using it among themselves, that excuse will not pass muster. The book is moderately readable, and the descriptions of scenery are its best feature.

Valentino professes on the title-page to be "an Historical Romance of the Sixteenth Century in Italy," where the author was for some time United States minister; but it does not fulfil the promise. It is, in fact, merely an account, more or less close to the annals of the time, of the career of Caesar Borgia, Duke of Valentino, between 1500 and 1506. All the personages, save a very few of the obscurer ones, are historical; and there is no private romance introduced at all, nothing that places the book in the same category as *Quentin Durward*, *Rienzi*, or *John Inglesant*, for instance. Nor does it succeed in putting the time and the actors vividly before the reader. If he is not versed in Italian history, he may learn various new facts, such as the exact number of troops under each leader in certain military operations which are mentioned; but he will find nothing to make him realise Caesar Borgia's personality, or even the extraordinary part he played in the politics of his time. Nor has the book any charms of literary style. It has not only some of the provincialisms common in the less practised American writers; but it has other faults of its own, both in the choice and in the collocation of words, which will need mending if the author means to try again.

Merevale exhibits the influence of two writers upon the author. The structure, plot, and tone of the story are all in Miss Yonge's manner, the actual narrative and details are as unmistakably modelled after Mrs. Henry Wood. It is by no means an unsuccessful blend, though not achieving any high place, for it is wholesome and fairly readable, but encumbered with a good deal of superfluous padding, and written in somewhat slipshod English, "different to" being often recurrent, and "like she does," with other solecisms, occasional. A little more grammar and rather fewer trivial details would make *Merevale* into a good story of its class, and perhaps these improvements may be found in the author's next book.

RICHARD F. LITTLEDALE.

SCHOOL-BOOKS.

The Citizen Reader. With a Preface by the Right Hon. W. E. Forster. (Cassell.) The enterprising firm in La Belle Sauvage Yard, to whom we owe that marvel of cheap literature, the "National Library," has here made another "new departure" in publishing, for which we venture to anticipate an equal success and—what is of more importance—equal profit to the public. The general character of "readers" for elementary schools has recently undergone so great an improvement that it was hard to see how any novelty could be safely introduced. Messrs. Cassell deserve the credit of solving the problem by means as simple as unexpected. The *Citizen Reader* is nothing more or less than an introduction to the duties of public life, written in plain language, with abundance of telling illustrations. Merely to conceive such a plan was laudable; to carry it out in such a way as to combine interest with instruction is to confer a national benefit of which it is impossible to exaggerate the value. The final test must depend upon the experience of teachers. But if we may trust our own crude opinion, we have found the book no less satisfactory in its details than it is original in design. On the title-page is the motto "I am a citizen of no mean city"; and at the end is a reproduction of Nelson's signal slate at Trafalgar. Let it not be assumed from this that there is any vulgar boasting, or spurious patriotism. The author (whoever he may be, and we think we could make a shrewd guess) has been scrupulously careful to avoid everything that might reasonably give offence to any political party or school of religious belief. For ourselves, we have been specially pleased to notice the way in which he brands as "enemies of their country" those who would inflame national (and we may add political) antipathies by hasty and bitter language. But he rightly insists throughout upon the glories of English history, in war as well as in peace, and upon the world-wide responsibilities of the present. One further reflection cannot be suppressed. A "reader" is intended for girls as well as for boys. If girls read this, as they will and as they ought, surely one of the strongest arguments against female suffrage (in the next generation) will have been quietly destroyed.

Byron—Childe Harold. Edited by H. F. Tozer. (Clarendon Press.) To edit *Childe Harold* for the use of students is a task of no ordinary difficulty. The poem is so clear in its meaning, and, at the same time, so full of grammatical irregularities, that it is hard to know where to begin, and harder still to know where to leave off, the necessary work of note and comment. Much the same may be said about the versification; and in annotating the literary and historical allusions in the poem, hundreds of pages might have been filled. With regard to the latter, Mr. Tozer has shown a wise moderation, and what information he has given will be useful to the student; but a great many of his notes in explanation of meaning and construction might, we think, have been spared. The volume is prefaced by a careful summary of the principal events in Byron's life, opinions, &c., and a learned analysis of his versification.

Bacon's Essays. With Introduction, Annotations, Notes, and Indexes. Edited by F. Storr and C. H. Gibson. (Rivingtons.) The idea of using *Bacon's Essays* as a school text-book is a good one if wisely carried out. The main thing is that the book should be treated, not (as we fear most schoolmasters would treat it) merely or chiefly as a literary classic, but as a means of cultivating the habit of intelligent thought on subjects of practical importance. The two masters of Merchant Taylors' School who have prepared this volume have in this respect taken the right point of view, and we do not doubt that their own class lessons on Bacon are all that such lessons ought to be. But we do not

think they have produced a model school edition of their author. Their fault is one not of defect but of excess. Bacon's text is smothered in a mass of commentary of several times its own bulk. The so-called "Annotations" are, in fact, new essays, in which Bacon's themes are treated afresh from a modern point of view, by no means with Baconian brevity, and with a range of quotation and allusion which extends from Hesiod to Mark Twain, and from Pythagoras to Mr. Pecksniff. Now these "lay sermons," as the authors call them, are extremely pleasant and instructive reading; but the educational value of the *Essays* consists largely in their thought-compelling incompleteness; and to provide them with an elaborate commentary is, in an edition for schoolboys, really worse than useless. The editors have evidently some perception of the ludicrous aspect of their own procedure, for they hint, with humorous modesty, that the contrast between their work and Bacon's may give occasion for a useful lesson in style. However, for grown-up readers, especially such as are already tolerably familiar with the *Essays*, this volume may be cordially recommended, and schoolmasters will find it a valuable help in the preparation of their lessons; but for class use it would be better to select some edition which gives the text with merely verbal and historical elucidations. The introduction is admirable, and the "Notes" (which are not the same thing as the "Annotations") are, for the most part satisfactory. Bacon's quotations are traced to their sources, and his many allusions clearly explained. We note some omissions and errors in the notes with regard to points of language. It should have been pointed out that in the phrase, "it was gravely said" (*Essay xvii.*) the word *gravely* is not the opposite of "jestingly," but means "weightily." *Quech* is wrongly explained by a reference to "AS. *cucian*, to quicken," and *flashy* is said to be derived from the Latin *flaccidus*. Messrs. Storr and Gibson will scarcely thank us for the advice to bring out an abridged edition of their work, omitting the "Annotations"; but this is decidedly a case of πλεον ημισυ παρτός.

The Oriel Readers. (Marcus Ward.) These five little books for the five standards are excellent of their kind. The pieces are well selected, with a due admixture of the grave and gay. The engravings are really excellent. The prices of the three upper standards (1s., 1s. 3d., 1s. 6d.) are actually, though not relatively, rather high for elementary school books. There would be a great opening for such readers as these if produced at a really cheap price—say from 3d. to 9d., if it be possible.

Kinder- und Hausmärchen, gesammelt durch die Brüder Grimm. With Notes and Vocabularies, by G. E. Fasnacht. (Macmillan.) This is a very useful little reader for beginners. It was a happy thought which led the editor to bring English children, on their first introduction to the intricacies of the German language, face to face with some of their old nursery favourites in their original garb; and the very fair illustrations which head each of the seven selected tales should enable them at once to recognise the old friends in their strange attire. The editing seems to us most carefully done. We find first, prefixed to the text, some remarks on the order of words in a German sentence, which might perhaps have been somewhat simplified. Following the text are notes (of two kinds, those in large type for beginners, and those in small type for more advanced students) and a vocabulary. The first tale is annotated throughout, every word being parsed and translated (*Laute* we do not find either in notes or vocabulary, and why is the meaning "purr" for *spinnen* of a cat, given in the vocabulary only?); for the other tales there are notes where required, and the vocabulary at the

end. The notes are, on the whole, judicious and helpful; and only rarely does a point seem to have been missed, e.g., p. 7, l. 19, "dem Bär." We cannot always follow Mr. Fasnacht in his explanations—e.g., p. 11, l. 9, "die Doppel-flinte auf dem Rücken," and of Bremer as an adjectival form—and we should disagree with some of his etymologies, e.g., that of "verwesen." "Argwohn," literally 'evil weaning,' is, we suppose, a misprint; and we have noticed a few others, such as "Vraut," "heitzen," "erschreck," &c. But the book is, on the whole, very free from such blemishes, and we can heartily recommend it.

German Poetry for Schools. Edited by C. H. Parry and G. G. Robinson. (Rivingtons.) This book, and the following one, are distinguished, even in these days of general improvement in this respect, by their charming and tasteful get-up. *The German Poetry for Schools* is in every way a most dainty little production. The editors have brought together a collection of German lyrics which is admirably illustrative of the wealth of melody in the German language. But why have we not a single song from Lenau? The first ten poems are printed on opposite pages in Roman and German type, and a literal translation of them is given on pp. 150 foll. There are no notes, but a full vocabulary is given at the end of the book. We should have liked a fuller explanation of the grammatical hints in this vocabulary. We suppose that "Arm m. (-e)" means that this word forms its plural without Umlaut, while the absence of (-e) after Fuss indicates that the plural has Umlaut; but this should have been more clearly stated. And again it is misleading to find "Mensch m. (-en)," "Strahl m. (-en)" marked alike. We found also a few misprints in the letters indicating gender: *Abendschimmer* is not n., *Morgenlicht* and *Netz* not m.; under *Angel* m. it should be noticed that it is now usually f.; the gender of *Traubenduft* is not given. We cannot agree with a few of the editors' renderings: as "mistress" for *Buhle*, "water-maiden" for *feuchtes Weib* in Goethe's "Fischer"—over which Hayward made so merry through not understanding the meaning of *feucht* in poetical German. There are a few misprints in the vocabulary, such as "Rankoff," final s in *schiessen*, &c.; but all such little blemishes can easily be removed in a second edition. For this we should also suggest that the dates of birth and death might with advantage be put after each poet's name.

German Passages for Practice in Unseen Translation, edited by A. R. Lechner. (Rivingtons.) The selection of *German Passages for Unseen Translation* appears to have been very carefully done. They take in a fairly wide range of authors (though we think some passages from Herder might have been included). The pieces have been arranged in order of difficulty. Since the attention of the student is drawn to the new German orthography, some explanation might have been given of the principles which govern it; and it seems to us that the notes at the end, if needed at all for sight translation, are hardly of the right kind, many quite simple words being there given. Unfortunately the proofs have not been read with sufficient care; the punctuation is often faulty, and we have found a comparatively large number of bad misprints, e.g., on p. 67, "Teufe und Ellen" for "Tiefe und Ellen"; on p. 73, "begeistender und hinreissender" for "begeisteter und herzerreissend"; p. 80, "den-Strassenjungen" for "der-Strassenjugend," &c. Might we not suggest here, also, the addition of dates in the Index of Authors?

Iphigenia in Tauris: a Drama. By Goethe, edited by Henry Attwell. (Williams & Norgate.) We agree entirely with Prof. Attwell's view,

expressed in his Preface, that the object of notes is "to suggest thought rather than to avert the trouble of thinking"; yet we still cannot help feeling that the footnotes he gives are too slight to afford even a fairly advanced student the help absolutely necessary for the right understanding of such a play as the *Iphigenia*. Surely such constructions as "sie mangelt der Opfer," phrases like "stiefge-wordne Mutter," "des Lebens dunkle Decke," &c., need a word of explanation. Neither can we always follow Prof. Attwell in such explanations as he does give, e.g., "Schwäher" for "Schwiebrüder," i.e., "Schwäger"; *sie haben es auf Tantals Haus gerichtet* is not adequately rendered by "they have directed it against the house of Tantalus, i.e., they have driven me to commit this crime"; the rule on p. 46 on the declension of feminine substantives is not precise enough, &c. The account of Grimm's Law, given in an appendix, is neither complete nor correct. To single out one point: initial "f" in German corresponds to "f" in English, the "v" in *vat* is due to dialect. Again, "Opfer" and "offer" are quoted as instances of the regular interchange of "p" and "f." In the first place, German "p" does not correspond with English "f"; and, secondly, the example is unfortunately chosen, since the etymology of "opfern" is not certain; Wackernagel, e.g., derives it from *operari*. In a second appendix some mythological allusions are explained; the explanation of "die Felsen-insel, die der Gott bewohnt" (p. 75) seems to us scarcely satisfactory.

Emilia Galotti: ein Trauerspiel. Von G. E. Lessing, edited by Gustav Hein. (Williams & Norgate.) Mr. Hein's edition of *Emilia Galotti* is of a different stamp. We could wish that he had followed more rigorously his great author's rule of never using an unnecessary word; for we could readily have dispensed with some of the introductory matter, which strikes us as diffuse, and with many of the notes explaining the progress of the plot and the development of character, which an intelligent reader would supply at once for himself. Still the notes as a whole are distinctly helpful, and we have found very few difficulties overlooked or inadequately explained. Mr. Hein has evidently made careful use of Düntzer's *Elucidations*; and his etymological notes deserve praise, as a whole; although we must object to the expression "*Degen* comes from the Anglo-Saxon *thege*," and to the apparent confounding of *Schanze* "rampart," with *Schanze* = "French chance." The notes on "Messe," "Equipage" are incomplete. We miss a note on the construction, "viel Aufhebens und Antworts genug" (*Antwort*, by the way, occurs as a feminine in Old High German also), *eckel* on p. 99, and we cannot agree with the explanations given of *dergleichen* (p. 20), *meinetwegen* (p. 37), *ihrer* (p. 39), *ich war mir gewärtig* (p. 19) as a reflection verb; and some of the translations suggested did not strike us as particularly happy. But still, with all these little drawbacks, the book is likely to prove a very useful one to students, and we welcome it especially as being the first English edition of one of Lessing's masterpieces.

Kinder- und Hausmärchen der Gebrüder Grimm. Selected and Edited with English Notes, Glossary, and a Grammatical Appendix, by W. H. van der Smissen. (Boston: D. C. Heath.) A capital school edition of eight of the *Märchen*, printed in Roman characters, and for the most part in the new "standard spelling." It seems, however, that every new German school-book must have some orthographical fad of its own; and Mr. van der Smissen accordingly chooses to write *gieng* and *hieng* for *ging* and *hing*, on the ground that the spelling with *ie* is "etymologically more correct."

The notes are very good indeed, and so far as we have observed, seem to clear up every difficulty of grammar or idiom which occurs in the tales. The glossary is generally satisfactory, and contains some ingenious contrivances for assisting the pupil's memory. We observe, however, two or three mistakes: *Baum* is marked as of the neuter gender; *Geselle* is said to mean "apprentice"; and *Glied* is stated to be cognate with the English *lid* in *eyelid*—a somewhat amusing blunder. We never heard "a couple" used in English with the sense of a few, like the German *ein par*; and the provincial *Schuck* for *Schuh* is not "Low German." But, on the whole, we can strongly recommend the book.

Die Karavane. By Wilhelm Hauff. With Notes and Vocabulary by Herman Hager. (Macmillan.) There is no doubt that *Die Karavane* is admirably adapted for use as a school reading-book, and Dr. Hager's edition is a thoroughly good one. It so happens, however, that the Pitt Press a few years ago published a very good school edition of the same book, edited by Dr. Schlottmann. Whether there is room for both is a question which we need not attempt to decide. Dr. Hager's edition is not quite so elegantly printed as its rival; but it has the advantage of containing a vocabulary, which is decidedly the best piece of work of the kind that we have seen. The ingenuity with which the editor has contrived to communicate a large amount of etymological information in the minimum of space, and at the same time with perfect clearness, is really astonishing. Dr. Hager's philology, unlike that of too many writers of German school-books, may be implicitly trusted. The notes are brief and to the purpose, and there is also a "Grammatical Introduction" of ten pages, which is a model of skilful condensation. Altogether this is a school-book of unusual merit.

Teachers who use Brandt's excellent German Grammar (1884) of which a second edition is announced will be glad to know that Mr. Lodeman has published a Student's Manual of Exercises for Translating into German, arranged to accompany the grammar (G. P. Putnam's Sons).

Xavier de Maistre: *La jeune Sibérienne*; et *Le Lépreux de la cité d'Aoste*. By Steph. Barlet. (Macmillan.) This little book has a full vocabulary, and notes easily arranged for reference. The notes are of an elementary character, giving plenty of simple explanation, and calling attention to grammatical idioms in, for the most part, a plain and precise fashion. Here and there we find a note wanting in clearness—e.g., those on pp. 37 (2), 21 (13), 27 (26), and 2 (27). Sometimes, again, the English versions are open to exception; as *dame respectable*, "a very respectable lady," p. 45 (8); *procès*, "procedure at law," p. 2 (8); *ouvrages de la campagne*, "labours of the field," p. 2 (22). The book is clearly and conveniently printed; but we have noticed two or three awkward misprints; as at p. 60 (16); and in the notes to pp. 33 (2), and 8 (22). On the whole, we commend this as a useful and interesting reading-book, the two tales being in themselves delightful.

WE have also received:—*Practical Hints on the German Strong Verbs*, by Jos. Niederberger (David Nutt); *A Handbook of French Composition*, being a Collection of a Hundred Passages set for Translation into French at recent Examinations, to which are added a number of Idiomatic Phrases (Edward Stanford); *The Common Sense Method of Teaching French*, by H. Pooley and K. Carnie, Part II. (Sonnen-schein); *Little Eugene's French Reader for Beginners: Anecdotes and Tales*, edited, with Notes and a Complete Vocabulary, by Leon Delbos (Williams & Norgate); &c., &c.

NOTES AND NEWS.

WE hear that a thousand copies of the six-volume edition of Mr. Browning's "Poetical Works"—containing, as a matter of fact, not half his works—were sold last year. We also hear that within the next two or three years we may expect a new uniform and complete edition of Mr. Browning's works, with a short introduction to each by himself.

PROF. E. A. FREEMAN will deliver a public lecture at Oxford on Monday, February 22, upon "George Washington, the Expander of England."

DR. F. J. FURNIVALL is to deliver this afternoon the second of a short course of Shakspeare lectures to a private gathering at the house of Lady Galloway.

WE are glad to announce that the Rev. Dr. E. Moore, Principal of St. Edmund's Hall, Oxford, has been elected to the Barlow lectureship on Dante at University College, London. His duties, however, will not begin till next year. Dr. Moore's very minute, and yet wide, knowledge of Dante and his works, combined with the most enthusiastic love for the subject, make him specially fitted for this important work. All lovers of the *Divina Commedia* owe a great debt of gratitude to Dr. Moore for the time, money and labour he has for many years spent on the arduous task of collating all the best existing MSS. of the poem. This invaluable contribution towards an improved text (to be published, we believe, by the Cambridge University Press, is anxiously expected by all students of Dante both in this country and abroad.

It is proposed to place a portrait of Charles Kingsley in the hall of Magdalene College, Cambridge, of which he was a member. The picture will be painted by Mr. Lowes Dickinson, whose known merit as an artist, aided by his intimate acquaintance with Kingsley, should ensure a good and faithful portrait. Old members of the college, and others who may be disposed to help, should send their contributions to the Hon. and Rev. L. Neville, master of the college. The subscription is limited to two guineas.

MISS A. MARY F. ROBINSON will publish early next week, through Mr. T. Fisher Unwin, a new volume of poems entitled *An Italian Garden*. It will include Strambotti, Rispetti, Stornelli, a Foletta, a Rifiorita, and other things that might be sung in "an Italian garden."

MESSRS. LONGMANS announce a memoir of the late Dr. John Hullah, written by his widow.

HAZELL'S "Annual Cyclopaedia" is the title of a work of reference which will shortly be published by Messrs. Hodder & Stoughton. It is compiled upon a new plan, and consists of upwards of two thousand articles, mostly written by specialists, and revised up to the present month, on all questions and topics of current political, social, and general interest. It is intended to form a handy book of reference for newspaper readers, and all who wish to be acquainted with the topics of the time.

THE next volume of the "Badminton Library" will contain *Flat-Racing*, by the Earl of Suffolk and Mr. W. G. Craven; and *Steeplechasing*, by Mr. A. Coventry and Mr. A. E. T. Watson.

MESSRS. SAMPSON LOW & Co. will publish in a few days *The Iliad of Homer done into English Verse*, books i.-xii., by Mr. Arthur S. Way, headmaster of Wesley College, Melbourne, Australia, whose translation of the *Odyssey* was reviewed in the ACADEMY of August 1, 1885. The work forms a substantial small quarto volume,

MR. STANLEY WEALE, whose *Sturm und Drang* drew some attention on its publication last year, has a drama in the press entitled *Babylon Bound*. It will be published by Mr. Elliot Stock. The same firm announces two other volumes of verse: *The Romance of Love*, by W. H. Jewitt, with illustrations by the author, and *Red Roofs*, by G. T. Coster.

THE Rev. Dr. Augustus Jessopp has undertaken to edit the autobiography of Roger North, the well-known author of the *Lives of the Norths*, and lord of the manor of Rougham in Norfolk from 1690 to 1733. The materials will be supplied by a considerable fragment of autobiography, together with a large mass of his correspondence, which MSS. were (unknown to the family) in the possession of the late James Crossley, of Manchester, and which were purchased at the sale of his library in 1884 for the British Museum. The correspondence extends over a period of more than sixty years (1670 to 1733), and throws much light upon the social condition of the time. Dr. Jessopp will contribute an introductory narrative; and the book will be illustrated throughout by Miss Marianne North, the donor of the North Gallery at Kew, and herself a lineal descendant of Roger North. It will be in one volume quarto, and will be issued to subscribers through Messrs. Goose, of Norwich, and Mr. David Nutt.

MRS. COLLINS, the wife of the vicar of Kirkburton, near Huddersfield, has sent to the press the first volume of her annotated transcript of the registers of that extensive parish, covering the period from 1541 to 1654. This volume contains no less than 8,960 entries, many of which relate to ancient and important families in the West Riding of Yorkshire. The editor has added notes to those names of which anything is known—e.g., John Armitage—who entertained Oliver Heywood when he visited Kirkburton, and who was the ancestor of the late Sir Elkanah Armitage. She has also given in full the churchwardens' accounts for three years—1581, 1583, 1584—and has inserted, in many cases, the dates of wills, &c. She hopes that a second volume, carrying the register down to 1754, may be finished in the course of the present year. The work will thus illustrate, as well as be illustrated by, Dr. Morehouse's *History of Kirkburton*. It is to be published by subscription, through Messrs. W. Pollard & Co., of Exeter, at the price of a guinea a volume. It will be dedicated to the Bishop of Ripon.

MR. EDWARD LAWS'S *History of Pembroke-shire, or rather of Little England beyond Wales* (for such is to be its title), will be published in the course of the present year by Mr. Mason, of Tenby. It deals with the physical and ethnical history of the district rather than with the descent of property or families, and will form a quarto volume, amply illustrated.

A MEETING of those interested in the formation of an English Goethe Society was held last Friday in the room of the Society of Arts. Mr. H. Schütz Wilson was in the chair. The Society was formally constituted, affiliation with the Weimar Goethe Gesellschaft was determined upon, a small committee was appointed to draft the rules, Mr. W. C. Coupland undertook the duties of hon. secretary, and the following ladies and gentlemen (the majority of whom have already signified their assent) were requested to act as vice-presidents: Miss Anna Swanwick, Mr. Matthew Arnold, Prof. J. S. Blackie, Prof. E. Dowden, Mr. J. R. Lowell, Prof. Max Müller, and Prof. Seeley. The proceedings were closed by a vote of thanks to the Society of Arts. The roll of members comprises up to the present some seventy names. It is hoped that the drafting and ratification of the rules, and the election of the council, may be completed at a sufficiently early date to allow of the first public meeting

being held, and the presidential address being delivered, on March 22, the anniversary of Goethe's death. A circular containing the resolutions passed at the preliminary meeting, together with the present list of members, may be had from the hon. secretary, Mr. W. C. Coupland, 11 Maitland Park Road, Haverstock Hill, N.W.

THE Carlyle Society have had a tablet to the memory of Carlyle placed upon a house in Cheyne Walk, Chelsea, not far from the house, No. 24 Cheyne Row, where Carlyle lived for the last forty-seven years of his life. The latter house is "in Chancery," and it was found impracticable to put the tablet there.

THE *Guia de la Villa y Archivo de Simancas*, by D. F. Diaz Sánchez, has just appeared at the offices of the "Revista Contemporanea" at Madrid. Few works will be found more useful to the real student of Spanish history.

SEÑOR SALAR has presented tomo i. of the second series of the *Documentos inéditos de Indias* to the Real Academia de Historia. The volume contains 108 documents, reaching to the beginning of 1528.

SWISS JOTTINGS.

FRIEDRICH VON TSCHUDI, the author of the well-known *Thierleben des Alpenwelt*, died at St. Gallen on January 30. He was one of the best orators in Switzerland, and will be greatly missed in school, church, and state. He was a man of many-sided culture, both in the scientific and aesthetic directions, and a master of style in writing and speaking. Some may recollect the magnificent address with which he opened the annual meeting of the Swiss Alpenklub, at St. Gallen, a few years ago.

IN the *Berner Taschenbuch* for 1886, which has now reached its thirty-fifth year, there is printed a Bern tragedy of the sixteenth century, "Appius und Virginia," written by Hans Rudolf Manuel, a son of the famous painter and poet, Niklaus Manuel. The volume also contains a collection of Swiss war songs (*Kriegslieder*) and a very interesting article by C. Hoch, "Historischen Notizen über die Organisation der ersten Postverbindung über die Schweizer Alpen." The book is still under the editorship of Dr. Emil Blösch.

THE revived Rhaeto-Romanische Gesellschaft, of Graubünden, which has received an addition of two hundred members, has put forth an ambitious programme of its future activity. Its annual *Zeitschrift* is to be edited by Prof. Muoth, and to contain from 200 to 300 pages. But the principal work to be undertaken by the members is the definitive compilation of the long-projected complete "Rhaeto-Romanisches Idiotikon."

THE *Schweizerische Musikzeitung*, published by the Brothers Hug, of Zürich, will give in future a series of portraits and biographies of the living Swiss composers who have earned a repute at home or abroad. Many of these, it is hardly necessary to say, are taken by the world at large, like Swiss painters and novelists, to be German. A catalogue of their printed works will be added, with a characterisation of their chief compositions. The series begins with Direktor Karl Attenhofer, of Zürich, who is the most popular living "Tonsetzer" in Switzerland.

THE Band of Bern reports the death of Prof. Franz Hirschwälder, the well-known Old Catholic priest and scholar, who was for some years editor of the *Deutscher Merkur*, but since 1875 has held the chair of Catholic theology in the University of Bern. He was in his forty-sixth year. He was a Silesian by birth, and a pupil of Dollinger at Munich.

THE Historisch-antiquarische Gesellschaft of Basel has had twelve large photographs taken of some of the art treasures in the Cathedral of SS. Ursus and Victor at Solothurn. Among them is a *reliquie* of St. Oswald. It would be curious to trace the connexion of the old English king with German Switzerland. The beautiful late-gothic church in Zug (1478-1540) is dedicated to St. Oswald. It was long the yearly custom in Zug on Oswald's day to read aloud the names of the heroes who had fallen for their fatherland—and later, even of those who had lost their lives as mercenaries in the service of foreign states—and afterwards enter them in the public "Jahreszeitbücher."

ORIGINAL VERSE.

AFTER THE FALL OF TROY.

Trois has fallen; and never will be
War like the war that was waged for me.
Could I but have those ten years back again
With the love, and the glory, the pleasure like pain,
The clash of arms, and the din of the fight,
The feasting, and music, the colour and light—
Yet, mixed with it all, there sounded to me
Ever a moan from the far-off sea.

There still remains this for all time to be—
The war of the world was fought for me.
Give them no pity who died for me there,
Men can never more die for a face so fair.
And what does it matter that now they lie,
Quiet, and silent, beneath the sky?
Remember that none evermore can be
Back for those years in Troy with me.

FLORENCE PEACOCK.

MAGAZINES AND REVIEWS.

Macmillan's Magazine for February has the great merit of containing an article on Mr. Gladstone which is not political. "The Great Gladstone Myth" is an amusing application to the records which survive in A.D. 3886 of the principles adopted by philologists in explaining early mythology. The profound learning of the writer is no less remarkable than his humour; and he who reads will learn as well as laugh. Mr. Ernest Myers comes forward as a mediator between Mr. Courthope and Mr. Lang in the controversy on "Poetry and Politics," and protests even against the critical division between *classical* and *romantic* poetry. Mr. Minto, in a paper headed "A Champion of her Son," writes a pleasant account of Christine de Pisan. It would be well if a few more researches were made into early times with a view of showing how the question of "women's rights" was dealt with in bygone days.

THE *Expositor* for February opens with a full, clear, and impartial account of Wellhausen and his critical theory, by Dr. Curtius of Chicago. Canon Kirkpatrick gives a very useful comment on the Revised Version of Judges and Ruth; Canon Westcott continues his "Christus Consummator," Lessons from the Epistle to the Hebrews; Dr. Marcus Dods begins a series of popular papers on the Book of Zechariah; Dr. Strack resumes his excellent bibliographical survey for Old Testament students. Prof. Warfield's note on the textual criticism of the first section of the *Didachê* should also not be unnoticed.

IN the *Deutsche Rundschau*, Herr Gützfeldt gives some interesting reminiscences of Prince Friedrich Karl of Prussia. Dr. Friedländer, in an excellent article on "The Fortunes of the Homeric Poems," traces the literary history of Homer since the revival of letters in Europe. He illustrates not only the changes of taste, but also the critical errors which the Homeric literature shows. Herr Hartwig writes an

account from recently published documents of the Conclave of Benedict XIV. in 1740.

IN the *Nuova Antologia* for January 15 Signor Graf commences a critical study, which promises to be of considerable importance, on "Petrarchism and Anti-Petrarchism in the Sixteenth Century." Signor Setti calls attention to an unpublished work on "Taxation," written by Ricci, whom Napoleon called to his aid as finance minister in Italy in 1797. The abstract given of this work shows a clear perception of the problems of taxation, and is an interesting contribution to the history of the subject.

OLD-WELSH TEXTS.

NOT only Welshmen, but likewise all students of Celtic, will be glad to hear of the proposed publication of a series of "Old-Welsh Texts," to be edited and revised by the first living Welsh scholar, Mr. John Rhys, Professor of Celtic in the University of Oxford, and to be illustrated with facsimiles.

The early literatures of England, France, Germany and Scandinavia have been the subject of profound study and research in recent years, and the most important texts in each have been rendered accessible to students in accurate and trustworthy editions. But the early literature of Wales has hitherto been less fortunate. Indeed, there is not a single text of the more important Welsh manuscripts of which we possess a critical edition for the use of students on a level with the requirements of modern scholarship. It is now proposed to make a vigorous effort towards removing this reproach by issuing a series of Early-Welsh texts, which will approximate to the original as closely as the resources of modern typography will allow, and will be adequately illustrated with facsimiles. The volumes will be printed in demy octavo in the best style of the Clarendon Press, so as to compare favourably with the publications of the Early-English and Early-French Text Societies.

Although the number of Celtic scholars in Europe is steadily increasing, and the importance of the Celtic languages for the study of comparative philology is year by year obtaining wider recognition, the promoters of the undertaking appeal not only to professed scholars, but also to the wider circle of Welshmen and of all who care for the honour of the Cymric name, for their co-operation and support in the work of preserving from destruction and handing down to posterity the literary monuments of the national past.

The series will include, among other texts, those of the following important manuscripts:

1. The *Black Book of Carmarthen*, entirely reproduced by collotype facsimile. This cannot be accomplished unless 300 subscribers come forward at 30s. each. 2. The texts of the *Black Book*, of the *Book of Aneurin*, and of the *Book of Taliessin*. The editor hopes to publish at some future time an annotated translation of these books, or parts of them. 3. The texts of the leading versions of the "historical" *Triads*, with translations and notes by the editor. 4. A critical edition of the *Mabinogion*, *Kulhwch and Olwen*, the *Dreams of Rhonabwy* and of *Maren Wledig*, *Llud and Llevelys*, the *Arthurian Romances*, including, it is hoped, the unpublished version of *Lawsolot dy Lac*, with translations and copious notes by the editor. The text of this work, the preparation of which is already far advanced, will be based on that of the *White Book*, the oldest version known with the exception of one or two fragments, which will be given in the notes. 5. The text of the whole of the *Red Book of Hergest*.

The first issue of this work, comprising the *Mabinogion*, &c., the *Arthurian Romances*, and *Triads*, with indices, will be ready in June next. All communications should be addressed to Mr. J. G. Evans, 7 Clarendon Villas, Oxford.

LETTER FROM EGYPT.

LUXOR: Jan. 26, 1886.

PROF. MASPERO is again at Luxor, and the work of uncovering the great temple here is proceeding rapidly. The hovels on the northern side of the British Consulate are now being demolished, and some colossal statues of Ramses II. in granite have been brought to light. One of them is of exceptional finish and fine workmanship. The face is in a perfect state of preservation, though the crown which once surmounted it has been overthrown, and now lies at a little distance from the statue itself. Before the season is over, one of the most magnificent ruins in Egypt will have been, in great measure, rescued from the grave in which it has lain for so many centuries.

My companion and myself have been a long while in getting thus far, thanks to that want of wind which vexes the soul of dahabiah voyagers. We have, however, succeeded in reaching the ancient tombs near Kasr es-Saiyyâd, which we failed to discover last year. They have furnished us with an excellent text on the vanity of guide-books. The guide-books to Upper Egypt are three in number—those of Murray, Isambert, and Mariette. Wilkinsons, the original author of Murray's *Handbook*, visited the tombs himself; and what he said about them, though imperfect as regards both description and position, is accurate so far as it goes. But a subsequent editor has introduced matter which shows that he had as little personal knowledge of the tombs as the editor of Isambert's *Guide*, or, I may add, the illustrious Mariette Pasha. He calls them "some tombs of the Vith dynasty period." "Within them," he further states, "the agricultural and other scenes common to the tombs of Egypt may still be traced on the walls, and some, indeed, in a very good state of preservation. Many are covered with Coptic 'ex-votos' worth studying." This last statement is improved upon by Mariette, who alleges that "some of the rock-tombs of this locality are covered with numberless Coptic inscriptions which are worth studying." Isambert discreetly says nothing about the Coptic "ex-votos," but goes out of his way to inform us that the tombs are "a quarter of an hour distant from the village (Kasr es-Saiyyâd), towards the entrance of the mountain." As a matter of fact, the tombs are not "towards the entrance of the mountain," and are an hour and a half from the village; those which are "a quarter of an hour distant" being the Coptic graves of the ancient Khénoboskion. The decorated tombs, moreover, are only two in number, and in only one of them are the sculptures "in a very good state of preservation." Only one of them, again, contains Coptic "ex-votos"; and instead of being "numberless," these are precisely three in number, all painted in red in the same place. The only other Coptic inscriptions I could discover were a prayer for a Christian named John, and a long text relating to the church calendar. This, however, I found in an unsculptured tomb which had previously been unvisited, and was in another part of the mountain.

At Abydos, Prof. Maspero has cleared away the rubbish from the external walls of the temple of Seti on the southern and western sides, and is building a wall to prevent the earth again falling into the space that has been cleared. On the western wall, just outside the chamber where the graffiti I copied two years ago informs us was an oracle of Serapis, I copied three "ex-votos" of some importance. They have been carefully chiselled out during the Christian period, but enough remains to show that they are prayers to "Bes, the lord, the god of heaven," on the part of pilgrims to the shrine. This settles the locality of the oracle of Bes or Bes, which played so great a part in the religious history of Upper Egypt during the later days of the Roman Empire, and shows that the Abydos

near which it was said to have been situated had nothing to do with Antinoopolis. As far back as the seventh century B.C., the Greeks had established an oracle of Serapis (or rather Osiris) in the ruined and deserted temple of Abydos, which was visited by scores of Greeks, Kypriotes, Phoenicians, Karians, and other strangers, who have engraved their names on its walls. Under the Roman emperors the oracle of Serapis became the oracle of Besa, whose worship suddenly acquired a great extension, perhaps on account of his foreign origin; and it was in consequence of the parchment letters addressed to the oracle of this god at Abydos that the aged philosopher Demetrios Kythras was put to the rack by the Christian zeal of Constantius, and Parnasios the prefect was sent into banishment.

I had a curious illustration how hardly old superstitions die in this country when I was exploring the mounds of Memphis last month. At their northern extremity a portion of the old city-wall still remains intact. The bricks composing it are bonded in certain places by beams of wood, now in a state of decay. I carried away one or two fragments of these, and observed a small boy near me following my example. I asked him what he was going to do with the pieces; and he answered that he should "mix them with mummy to make into medicine." The neighbouring necropolis of Sakkarah, it must be remembered, was once the hunting-ground for the mummies which were exported to Europe for the use of the medical faculty.

I have copied some new Kypriote and Phoenician inscriptions and a good many Greek ones; but the only discovery I need mention, as having any interest about it, was made in the neighbourhood of Ekhmin. At the western extremity of the mountain range which runs to the north of that city, is the fine tomb discovered by Nestor l'Hôte, which bears the cartouches of King Ai. About half a mile to the south-east of the group of tombs which surround it is another group of tombs, all of which are of the Roman epoch. In one of these, in the midst of a large amount of semi-Egyptian decoration, I found three portrait figures, painted in the Roman dress, and about a foot and a half high. They are equal to the best paintings in the Pompeian collection at Naples; indeed, the faces are exceptionally fine, and are evidently true to life. Means, I hope, will be found for conveying the frescoes to the Bulak Museum.

We have visited again the old town at the northern extremity of the Gebel Tûkh, which I described last year, and have found it far more extensive than we had imagined. It lies about three miles to the south of Menchiyeh, the ancient Ptolemais, in regard to which I have to correct a statement made by me last year. We spent a couple of days there on this occasion, and I satisfied myself that no inscribed ostraka have ever been discovered there. The assertion that they have been came from a native, and turns out to be worth no more than assertions from such sources usually are.

Upper Egypt is once more in its normal condition, and the traveller may again wander freely and securely about it as in old days. The brigandage of last winter has been entirely suppressed during the past six months, and the brigands have met with the fate they deserved.

At the moment of writing this letter, I have received the sad and unexpected news of Dr. Birch's death. A kind friend and great scholar such as he was can ill be spared. There are few left like him.

A. H. SAYCE.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BOUBOET, P. *Un crime d'amour*. Paris: Lemerre 3 fr. 50c.
CLARVET, J. *Paul Baudry*. Paris: Lib. des Bibliophiles. 2 fr. 50 c.

- DRAGONI V. *RABENHORST, A. Strategische Betrachtungen über den deutsch-französischen Krieg 1870-71*. 1. Thl. Wien: Seidel. 6 M.
FORESTER, B. *Olympia*. Halle: Hendel. 1 M.
LEGOUVÉ, E. *Soixante ans de souvenirs*. 1^{re} partie. Ma jeunesse. Paris: Hetzel. 8 fr. 50 c.
MARTINI, S. *Ricordi di escursioni in Africa dal 1873 al 1881*. Florence: Barbèra. 10 fr.
NABJOUX, F. *En Angleterre*. Paris: Plon. 5 fr.
PALUSTRE, L., et X. *BARRIÈRE DE MONTAULT. Le Trésor de Trèves*. Paris: Picard. 30 fr.
STOLL, O. *Guatemala. Reisen u. Schildern. aus den Jahren 1878-1883*. Leipzig: Brockhaus. 15 M.

HISTORY, ETC.

- BERNATZIK, E. *Rechtsprechung u. materielle Rechtskraft. Verwaltungsrechtliche Studien*. Wien: Manz. 6 M.
BOURELLY, J. *Cromwell et Mazarin: deux campagnes de Turenne en Flandre; la Bataille des Dunes*. Paris: Didier. 4 fr.
CHUQUET, A. *La première Invasion prussienne (11 Août—2 Septembre 1792)*. Paris: Cerf. 3 fr. 50 c.
DELPECH, H. *La Tactique au 18^e Siècle*. Paris: Picard. 12 fr.
GNEIST, R. *Das englische Parlament in tausendjährigen Wandlungen vom 9. bis zum Ende d. 19. Jahrh.* Berlin: Allgemeiner Verein f. deutsche Literatur. 7 M.
KILIAN, E. *Itinerar Kaiser Heinrichs IV.* Nach den Quellen bearb. Heidelberg: Köster. 2 M.
KNIEP, F. *Vacua possessio*. 1. Bd. Jena: Fischer. 10 M.
LEIST, G. A. *Der attische Eigentumsstreit im System der Diadikasten*. Jena: Fischer. 1 M. 60 Pf.
MIGNATY, M. A. *Catherine de Sienne: sa vie et son rôle dans l'Italie du 14^e siècle*. Paris: Fischbacher. 3 fr. 50 c.

PHYSICAL SCIENCE.

- HASSE, C. *Das natürliche System der Elasmobranchier auf Grundlage d. Banes u. der Entwicklung ihrer Wirbelsäule*. Jena: Fischer. 5 M.
RAMMELSBERG, C. *Die chemische Natur der Mineralien*. Berlin: Habel. 3 M.
SCHREIB, M. *Die Wasserbewegung im Holze*. Jena: Fischer. 1 M. 60 Pf.
WEISMANN, A. *Die Bedeutung der sexuellen Fortpflanzung f. die Selektions-Theorie*. Jena: Fischer. 2 M. 20 Pf.

PHILOLOGY.

- ABEL, C. *Einleitung in e. ägyptisch-semitisch-indoeuropäisches Wurzelwörterbuch*. 3. Hft. 1. Hälfte. Leipzig: Friedrich. 10 M.
BRÜCKMAYER, M. *Hymenomycetaceen aus Südbayern*. Berlin: Friedländer. 30 M.
CASSEL, P. *Zoroaster, sein Name u. seine Zeit. Eine iranische Glosse*. Berlin: Calvary. 1 M. 20 Pf.
HUBO, G. *De Demosthenis oratione Otesiphontea*. Göttingen: Calv. 80 Pf.
PHILODEMOS ü. den Tod. 4. Buch. Nach der Oxford u. Neapolitaner Abschrift hrsg. v. S. Mekler. Wien: Gerold's Sohn. 80 Pf.
REINISCH, L. *Die Afär-Sprache*. I. Wien: Gerold's Sohn. 1 M. 80 Pf.

CORRESPONDENCE.

THE OXFORD CHAIR OF ENGLISH.

Oxford: Feb. 10, 1886.

Having acted as chairman of the Board which elected Prof. Napier to the Chair of English Language and Literature at Oxford, I feel bound to notice a letter of Mr. Henry Sweet, which appears in the ACADEMY of last week.

This letter, purporting to describe the method in which that election was conducted, contains the following statement: "The professorship was first offered to the well-known American light literary critic, Mr. J. R. Lowell, or, at any rate, he was sounded on the subject. As we see, he declined the dubious honour." This statement is without foundation. The professorship was not offered to Mr. Lowell, or to any one else; and, though he or others may have been "sounded" by individuals, I have the best means of knowing that he was not sounded by or on behalf of the Board of Electors.

Mr. Sweet, himself a candidate, thinks fit to give your readers "a plain statement of what they (the electors) ought to have done." It is no part of my duty to follow him into this field of discussion; but when he alleges, or suggests, as a fact what is so nearly the reverse of the fact, it is right that I should positively contradict it.

GEORGE C. BRODRICK.

Berlin, S.W., Kleinbeerenstr. 7: Feb. 9, 1886.

Loath as I am to enter upon any personal controversy, I cannot pass over in silence two unfounded statements in Mr. Sweet's letter in

the ACADEMY for February 6. Mr. Sweet is in error when he says that my friend Napier owed his success at Göttingen "mainly to the energetic intervention of his teacher and patron, Prof. Zupitza." Nor is Mr. Sweet less mistaken in believing that "Prof. Zupitza canvassed very actively on behalf of his favourite pupil." The latter statement is not new to me. Mr. Sweet will remember that I wrote to him last June, telling him of all I had done in the matter, and asking him to let me know his reasons for attributing to me a part that I had not played; but I am sorry to say that he has not answered my letter.

JULIUS ZUPITZA.

THE SEVERN MEMOIRS.

46 Talgarth Road, West Kensington, W:
Feb. 10, 1886.

I should be much obliged if anyone possessing letters by the late Joseph Severn likely to prove serviceable for his memoirs—especially of date circa 1817 to 1830—would communicate with me. I should also be glad to hear from owners of unpublished letters by John and George Keats and their circle of friends, of the period comprised between the years 1815-1822; from possessors of diaries, occasional journals, and other MSS. by Joseph Severn, or one or other of his intimate friends; from proprietors of pictures by Severn with whom neither Mr. Walter Severn nor myself has yet had communication; and from the present owner, or owners, of various early drawings and sketches by Severn, more especially those made on board the schooner *Maria Crowther* on the voyage from London to Naples in the autumn of the year 1820.

I should further be glad to hear from the relatives of Miss Cotterell (a fellow-passenger with Keats and Severn on that voyage), of Mr. Cotterell (about that time a banker at Naples), and of Mrs. Pidgeon (also a passenger on board the *Maria Crowther*)—if they have any memoranda, journals, or sketches made by one or other of these three persons during, or subsequent to, the quarantine-confinement of the *Maria Crowther* in the Bay of Naples.

WILLIAM SHARP.

AN ENGLISH SCHOOL AT OXFORD.

London: Feb. 7, 1886.

Mr. Sweet speaks with authority on the subject of organising a school at Oxford for the scientific study of modern languages, and only those who approach him in erudition can profitably follow him into the details of his scheme. But the general reader, although he may deplore some of Mr. Sweet's heated utterances, may be expected to approve in the main his estimate of the recent action of the electors to the university professorship of the English language and literature. The new university statute provides for the introduction of English literature into the academic course of study. Those whose duty it is to give effect to the statute have chosen to evade a large part of its admittedly awkward provisions. They cannot assert of their own knowledge that the man of their choice—deservedly eminent as he is in his special department of study—is capable of lecturing on English literature. Perhaps they surmise that he may drag some fragments of the vast subject into the Oxford curriculum at the skirts of Germanic philology. Assuredly they have done their best to place English literature as a branch of academic study in most humiliating subjection to philological science. Mr. Sweet is content to mourn over their errors. But lamentation has seldom stayed an evil's growth. Is there no possibility of circumventing, even at this late hour, the difficulties of the situation?

I submit a line of argument far removed from the one that Mr. Sweet has adopted. He seems to be so far at one with the erring electors

as to assume that English literature must necessarily take its place in the Oxford curriculum under the aegis of philology. Here I differ from him. Let us for the moment admit that English literature, as a branch of academic study, has no footing of its own, and must seek shelter in some comprehensive school of studies. Does it, therefore, follow that philology is the only study on which English literature can be profitably grafted? The historians should surely be permitted a word in reply. English literature has the closest possible ties with English history. Not only is the one a most suggestive commentary on the other; but—what is of higher importance in the present discussion—the informing essence of literature, which largely evaporates at the touch of the philologist, need suffer little or no injury at the hand of the intelligent historian, who sees in a nation's literature the visible signs of a nation's emotional and intellectual growth. And the recognition of the connexion between history and literature on the part of the university might have a beneficial influence outside academic bounds. With a few distinguished exceptions, students of English literature are not students of English history, and the reverse is equally true. The divorce between the two studies has seriously diminished the value of the work of commentators and critics of English literature, and it has often crippled English historical investigation. It should not be beneath the dignity of a university to make an endeavour to avert an extension of this dangerous breach.

I would therefore urge that all thought of submitting English literature at Oxford to the tender mercies of the philologists should be abandoned forthwith. Let them explore it for their own purposes if they will; but let it not be supposed that they can either exhaust the subject as a branch of academic study, or confer on it its highest educational value. At any rate, let those who direct the Historical School lay claim to teach English literature as well. The new university statutes provide for the appointment of readers in modern history. Why should not one of these readerships be applied to the teaching of English literature? There are rumours of many imminent changes in the Oxford Historical School. Will not the reformers introduce English literature into the course of Oxford study on a basis that has everything to recommend it?

To tell the truth, I doubt whether there is any real anxiety at Oxford to have English literature taught at all; but this, I think, regrettable, although I am well aware that much may be urged in favour of the view. In spite of cheap reprints, and all other popular inducements to the study of English literature, the fact remains that the nation does not get out of its literature the enjoyment that is in it. Literary taste (outside certain small circles) is at a low ebb. Oxford may justly be called upon to make an effort to improve the situation. And if a teacher were established at Oxford, who, by means of expository rather than of merely critical lectures, would make known to students that a vast—an immeasurably vast—literature lies under their hand, we might hope that the good news would spread to many quarters which it has not at present penetrated. If English literature is to be placed on the same level as other academic studies, it would be absurd for the teacher to treat it solely from the aesthetic point of view, although that point of view can never be safely ignored. But the expository lectures of a literary historian would extend and give accuracy to the knowledge of those who are naturally gifted with literary taste, and might stimulate the far larger class of students, who have never known the exalted delights of reading, to make their acquaintance.

SIDNEY L. LEE.

"EPITOME OF ENGLISH GRAMMAR."

London: Feb. 6, 1886.

With much in the general tenour of Mr. Bradley's criticisms of my book in the *ACADEMY* of January 30 I concur; but it is hard, if not impossible, to record and analyse with "fulness and precision" the phenomena of modern English in an "Epitome." Some at least of the "positive mistakes" I think he might have not unreasonably guessed to be omissions and oversights in the process of condensing matter originally more extensive into 250 pages. It is hardly fair to insert the words "in Anglo-Saxon," which do not occur in the passage, before "me" was dative only." The sentence as it stood is a short summary of Helfenstein's statement that "in the most ancient documents only the dative was *me*"—a more satisfactory account, in my opinion, than Rask's vague treatment of *me*, *mec*, *meh*. After Sanskrit *ah-am* should of course follow "acc. *ma*." In "an or en, Anglo-Saxon gen. suffix," "adjective or" might with advantage be substituted for "Anglo-Saxon." This explanation of *mine*, agreeing with Helfenstein's, I prefer to the doubtful analogy traced by Schleicher with Sanskrit reduplication, especially in view of Schleicher's own remark, "in disem casu gehen die sprachen besonders stark aus einander." "Ear" (of corn) in p. 5 should properly have been contrasted with Old-English *ear-ing*; the etymology of the former is actually given on p. 52. *Bryd* is accidentally omitted in the next sentence quoted. Postulating in my students "small Latin and less Greek," I thought it but kind to translate *hædus*; it never occurred to me that any reader, fresh from the rules in pp. 43-5, would in p. 46 paraphrase "for" by "cognate with." *Brevis esse laboro, obscurus fio* has to answer for the ambiguity of "cognate" (p. 120), intended for two Latin verbs as compared with each other and contrasted with such other dental-gutturals as *tango*, *te-tig-i*. Lastly, I must humbly confess that I did rashly accept the connexion of *dig*, *ditch*, in a well-known manual, not remembering that the Anglo-Saxon verb is weak and derivative.

These faults and some others, typographical and otherwise, are corrected in a table of "Addenda and Errata" to be prefixed to the remaining copies of the present issue.

W. H. H. KELKE.

FORTESCUE ON "THE GOVERNANCE OF ENGLAND."

London: Feb. 6, 1886.

Mr. Plummer is certainly right. Fortescue had no thought of limiting the King's Council to the peerage, but rather the contrary; and it was an error on my part to have construed the passage in such a sense. The correction is the more valuable for the reason that Mr. Plummer himself points out, that the transference of power from an aristocratic to an almost entirely official body was very much in accordance with the spirit of "the New Monarchy." In fact, it considerably strengthens my argument that Fortescue's great object was not to preserve, but to remove some of the old constitutional restrictions on the royal power, which to him appeared sadly to interfere with efficient government.

JAMES GAIRDNER.

THE ETYMOLOGY OF "CATCHPOLL."

Paris: Feb. 6, 1886.

If Prof. Zupitza's etymology of "catchpoll" (*caecare-pullus*) be the correct one, a curious parallel in point of composition would be the German *Schnapphahn*, which at the end of the fifteenth century became naturalised in France as *chenapan*. Here, too, the origin of the

second half of the word appears to have been entirely lost sight of, as far as regards its present meaning.

PAGET TOYNBEE.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Feb. 15, 4 p.m. Royal Asiatic: "Buddhism in its Relation to Brahmanism," by Prof. Monier Williams.
5 p.m. London Institution: "Charles Darwin and his Theory," III., by Prof. E. Ray Lankester.
8 p.m. Royal Academy: "A Comparison between Polykleitos and Lysippos," by Mr. A. S. Murray.
8 p.m. Society of Arts: Cantor Lecture, "Science Teaching," I., by Prof. F. Guthrie.
8 p.m. Victoria Institute: "Final Cause," by Prof. Dabney.
TUESDAY, Feb. 16, 3 p.m. Royal Institution: "The Unexhibited Portion of the Greek and Roman Sculptures in the British Museum," I., by Prof. O. T. Newton.
7.45 p.m. Statistical: "Suicides in England and Wales, in relation to Age, Sex, Season, and Occupation," by Dr. W. Ugle.
8 p.m. Society of Arts: "The Present State of the Colonial Possessions of Great Britain," by Dr. R. J. Mann.
8.30 p.m. Zoological: "Description of a new Asiatic Owl of the Genus *Ketupa*," by Mr. L. Taczanowski; "The Variation of the Skull with Age in the Canadian Marten," by Mr. O. Thomas; "A new Madreporarian Coral from the British Seas, and its Anatomy," by Mr. W. L. Slater.
WEDNESDAY, Feb. 17, 8 p.m. Society of Arts: "Some Points in Electrical Distribution," by Prof. G. Forbes.
8 p.m. Civil Engineers: "The River Seine," by Mr. L. F. Vernon-Harcourt.
8 p.m. Dialectical: "A Criticism of the Socialist Theory," by Mr. W. Fortbury.
THURSDAY, Feb. 18, 3 p.m. Royal Institution: "Metals as affected by Small Quantities of Impurity," IV., by Prof. W. Chandler Roberts-Austen.
4.30 p.m. Royal Society.
7 p.m. London Institution: "New Stars," by Mr. R. A. Proctor.
8 p.m. Royal Academy: "English Architecture of the Middle Ages," by Mr. G. F. Bodley.
8 p.m. Linnean: "Acari of genus *Glycophagus* found in Moles-Nests," by Mr. A. D. M. Michael; "Botany of Western South America," by Mr. John Ball.
8.30 p.m. Antiquaries.
FRIDAY, Feb. 19, 8 p.m. Philological: "Old English Contributions," by Mr. H. Sweet.
8 p.m. Society of Arts: "Historical and Recent Famines in India," by Mr. F. C. Danvers.
9 p.m. Royal Institution: "The Wings of Birds," by Prof. W. H. Flower.
SATURDAY, Feb. 20, 3 p.m. Royal Institution: "The History of Volcanic Action in the British Isles," IV., by Dr. A. Geikie.

SCIENCE.

AN OXFORD "FESTSCHRIFT" FOR THE GRIMM CENTENARY.

Sigfred-Arminius, and other Papers. By Gudbrand Vigfusson and F. York Powell. (Oxford: Clarendon Press.)

JACOB GRIMM himself would have been delighted with this pamphlet, which the editors of the *Corpus Poeticum Boreale* have published as their joint contribution to the Grimm centenary. It consists of seven papers on questions of Teutonic philology (in the wide sense of the word), and contains, including a "prologue" and an "epilogue," only ninety-three pages; but into this small space the authors have crowded such an abundance of interesting and ingenious suggestions as is not often found in a volume of ten times the size.

In the first essay Dr. Vigfusson propounds a truly startling thesis. He points out that, on the one hand, all the great heroes of the Teutonic epic cycle are known historical personages, with the exception of Siegfried; and on the other hand, nearly all the great heroes of early German history are also figures of poetic legend, the most conspicuous exception being Arminius, though we have the authority of Tacitus for the fact that the exploits of Arminius were in his day the theme of Teutonic song. Dr. Vigfusson boldly proposes to identify Siegfried with Arminius, and thus to render the

* Why does Dr. Vigfusson write "Sigfred"? The principle on which he turns *Gebericus* into "Giferic" would demand "Sigefrith."

parallelism between the hero-lists of history and of poetry all but complete. He points out that Arminius is known to have been a Roman gentile name, and that the Cheruscan chief may have received it from some patron during his youthful period of service in the Roman army. In that case his native name would be something totally different; and the probability is that, like the names of nearly all the other members of the Cheruscan royal family mentioned in history, it was a compound of the word *Segi-* (victory). Hence there is so far no objection against identifying Siegfried and Arminius; and Dr. Vigfusson calls attention to several striking coincidences between the lives of the legendary and the historical hero. It cannot be said that the author has proved the truth of his attractive hypothesis, but the case as it stands is a very plausible one. At any rate it is safer to agree with Dr. Vigfusson than to adopt the monstrous theory that the story of Siegfried (including the name!) is a "solar myth." The fact that Siegfried was the son of Siegmund, while the father of Arminius was named Segimer and his wife's brother Segimund, tends, when the nature of the documents is considered, rather in favour of the identity of the two personages than against it. The wife of Arminius is called Thusnelda in the present notoriously corrupt text of Strabo. The ending *-elda* is plainly the same as *-hild*, which appears in Grimhild, the name given to Siegfried's wife in the Nibelungen. This is in itself a coincidence worth noting; but Dr. Vigfusson tries to improve upon it by correcting Thusnelda into some such form as Girmelda. This arbitrary dealing with the text, however, does not seem to be necessary. Assuming that Siegfried and Arminius are one, it is still quite possible that Grimhild is a personage originally belonging to a different story, and that she has been confounded in the German lays with Siegfried's wife, just as Gudrun has in the Scandinavian lays. Such a confusion would be all the more likely to occur, because the name of Arminius's wife did actually end in *-hild*. That Thusnelda cannot be a correct reading is plain enough. The most natural emendation (yielding a recognisable Teutonic name) would be to turn $\Theta\Omega\Upsilon\text{CNEAAA}$ into $\text{C}\Omega\text{R}\Omega\text{NEAAA}$ —Swanhilda*; but this is too precarious to deserve much attention. Dr. Vigfusson does not appear to be on very safe ground when he argues that because the epithet *hunsen*, given to Siegfried in the Northern version of his story, cannot mean "Hunnish," it must be an old corruption of *heosser* = Cheruscan. Perhaps if we knew the explanation of such names as Hunferth and Æthelhun, it might throw light on this question. That the syllable *hun* in these cases has any connexion with the people of Attila it is not easy to believe.

The same essay contains the striking suggestion that a portion of the tangled web of the Theoderic legends may relate to Theoderic the Sugambrian ("Deudorix"), the fellow-captive of Arminius. Some other ingenious combinations which are proposed seem inadmissible, on the ground that in the first century A.D. all the Teutonic dialects probably retained the thematic vowel in the first element of compound names.

Next in interest to this first essay is the fourth, which deals with certain geographical allusions in the *Hamðismál* (or the "Hamtheow Lay," as Dr. Vigfusson englishes the name). Dr. Vigfusson shows that the poem fixes the capital of the Gothic empire of Ermanaric somewhere on the Dnieper, probably at Kiev, the characteristic topographical features of the district being

referred to with a peculiar accuracy that can only proceed from actual knowledge on the part of the original poet.

In the third paper Dr. Vigfusson discusses the place of composition of the group of Eddic poems which he calls the "Helgi Lays." He decides that they originated in the Channel Islands, their "Warinsey" being Guernsey. He suggests by the way that *Bargenae*, the name of an order of Gaulish priestesses mentioned by Mela, may be the origin of the French *baragouin* ("gibberish"), and that an interpretative corruption of the same word may lurk in the designation *Vargynjor* ("she-wolves"), applied in the *Hárbarðsljóð* to certain witches who provoked the anger of Thor.

Mr. Powell contributes a clever rendering of the Danish ballad, "Aage og Else," into the style of the old Scotch ballad poetry, and a careful paper on "Traces of Old Law in the Eddic Poems," the value of which is enhanced by the addition of an index of the Icelandic law-terms illustrated.

In the "Prologue," Dr. Vigfusson gives some interesting reminiscences of an interview he had with Jacob Grimm in 1859; and Mr. Powell's "Epilogue" bears witness to the gratitude felt by Englishmen to the two great explorers of the treasure-house of Teutonic language and tradition, and offers excuse for the absence of any official participation of this country in the movement to do them honour. It is not very likely that among the publications evoked by the Grimm centenary there will be many more happily appropriate to the occasion than this little book.

HENRY BRADLEY.

SANSKRIT STUDY IN BENARES.

THE following works, among others, are in progress in the "Benares Sanskrit" series: *Prātisākhya* of White Yajurveda with *Uvāta's* commentary; *Bhartrihari's Vākya-pāṇiniya*; *Tantravārttika*, the great *Mīmāṃsā* work of Kumārillabhatta; *Prasastapādabhāṣya*, the oldest commentary on the *Vaiśeṣika-sūtras*.

In the *Pandit*, the Benares College journal, philosophy continues to be represented by *Panchadāsī* (text and English translation by A. Venis); *S'ribhāṣya* (with *S'rutaprakāśikā* *tīkā*, ed. Rāma Misra Sāstri); *Khandannkhandakhāḍya* (with *S'āṅkarī* *tīkā* and original notes, ed. Mohan Lal); *S'āstradīpikā* (*Mīmāṃsā*, ed. Rāma Misra Sāstri). Grammar by *Mādhaviyadhātuvṛtti* (ed. Damodara Sāstri) and *Akandātāṇḍava* of *Paribhāṣenduśekhara* (ed. Harinātha). Vedic ritual is represented by the *S'rantapadārthanirvachana*, a compilation by college pandits, explanatory of technical terms connected with the chief sacrifices.

Dr. G. Thibaut redeems his promise by sending to press an entire edition and translation of *Varāha Mibira's Panchasiddhāntikā*. The peculiar difficulties were set out by Dr. Thibaut in the *Journal of the Asiatic Society of Bengal*, vol. lviii. He has been assisted by Pandit Sudhākara in the present edition, which may be expected to throw considerable light on the steps in the development of modern or scientific Hindu astronomy from its Greek prototype. Mr. Venis reprints from the *Pandit* (with additional matter) his text and translation of the *Vedāntaparibhāṣā*.

It has been proposed that the senior students of the Anglo-Sanskrit department should compile a dictionary of Sanskrit philosophical terms in English, under the joint editorship of Messrs. Thibaut and Venis—a plan which will at once serve the interests of Sanskrit lexicography in perhaps its most backward field, and stimulate research on Western critical lines among the younger pandits of Benares. In fact, it is only

work of a similar kind that can thoroughly justify and sustain a modern side to the old Benares Sanskrit College, the Anglo-Sanskrit department which the scholarly instincts of Sir Alfred Lyall, Lieutenant-Governor of the North-west Provinces, have revived.

SCIENCE NOTES.

THE Publication Agency of the Johns Hopkins University, Baltimore, have nearly ready for issue to subscribers a series of photographic plates of the normal solar spectrum, made by Prof. H. A. Rowland. The plates are seven in number, and may be bought separately. They are three feet long by one foot wide; and all but one of them contains two strips of the spectrum. Together, they give a complete map of the solar spectrum from wave length 3100 to wave length 5790. The price for the set is ten dollars (£2). Subscriptions are received in England by Messrs. Trübner.

MR. GRANT ALLEN'S *Charles Darwin*, in the series of "English Worthies," has been translated into French by M. P. Lemonnier, and will be published shortly by Guillaumin, of Paris.

DR. ATMARAN PANDURANG has put forth an appeal for the foundation of a new Medical School at Bombay. He asserts that the appointments at the present school are mere perquisites of the Army Medical Staff, irrespective of merit; and he contends that a new school, in which the posts shall be given to the best men by open competition, will put new life into the study of medicine in Bombay, and exert a favourable influence on medical culture through the whole presidency. He argues his case ably and temperately.

THE first part of a serial work on *British Petrography*, by Mr. J. J. H. Teall, appeared on February 1. It contains twenty pages of introductory letterpress and four chromo-lithographic sections of the rocks known as Lherzolite, Serpentine, and Picrite. The work promises to be of great value to all students of British rocks. It is published by Messrs. Watson Brothers & Douglas, of Birmingham.

PHILOLOGY NOTES.

At the meeting of the Académie des Inscriptions on January 22, M. Gaston Boissier was elected without opposition to succeed the late M. Léon Renier. For another vacancy caused by the death of M. Egger, there was an equality of votes between MM. Héron de Villefosse and Auguste Longnon, both being far in front of M. Clermont-Ganneau.

THE principles of the *Romaji Kai* are making rapid progress in Japan. Already the reports of the Physical and Mathematical Society of Tokio are published in Roman characters, and two Christian newspapers, the *Kirisuto Kio Shimbun* and the *Rikugo Zasshi* are about to adopt the same system. One important guarantee for the success of the movement is that it is promoted as much by the people as by the officials. Things move rapidly in Japan, and it may be that within the next few years the native characters will have become as obsolete as the feudal Daimios and two-sworded Samurai now are.

THE Prince of Wales, as president of the late Health Exhibition, has presented to the British Museum the collection of 600 books in Chinese, being translations of European works into that language, which was exhibited by the Chinese Government at South Kensington.

THE January number of the *Indian Antiquary* (Trübner) contains several articles of more than usual interest. Mr. M. L. Dames gives a reproduction of a seal found at Harappa, in the

* Perhaps the first element in this compound is not "Swan," but a weak substantive, the thematic *-n* of which has been preserved by popular etymology.

Punjab, engraved apparently with the same characters as that other seal from the same site which Gen. Cunningham has called "the oldest fragment of writing in India." Prof. Terrien de Lacouperie considers the characters to be Setchuen or Shuh. Mrs. Grierson prints the first instalment of an English-Gipsy vocabulary (quaintly called an "index"), which she compiled to assist her husband and Dr. Hoernle in their Bihari Dictionary. It is based mainly upon Borrow's *Romano-Lavo-Lil* (1874), together with the works of Paspatis (Constantinople, 1870) and Miklosich (Vienna, 1875). Finally, Sir Walter Elliot, while reviewing [Lord] Egerton's *Illustrated Handbook of Indian Arms* (1880), takes the opportunity to open the storehouse of his own learning on the same subject.

THE *Revue Critique* of February 1 contains a review more than twelve pages in length, by M. d'Arbois de Jubainville, of recent works on Celtic vocabularies, including those by Ascoli, Thurneysen, Güterbock, Loth, and Atkinson, but with frequent reference to the polemics of Zimmer and the glossaries of Whitley Stokes and Windisch. The same number also notices Vigfusson and York Powell's "Grimm Centenary" collection of papers.

MEETINGS OF SOCIETIES.

ROYAL METEOROLOGICAL SOCIETY.—(Wednesday, January 20.)

R. H. SCOTT, Esq., President, in the Chair.—The secretary read the report of the council, which stated that the past year had been one of great activity, as the eight committees which had been appointed had met frequently, and had done much for the advancement of meteorology. The number of Fellows on the roll of the Society is 537.—The President, in his address, said that, as he had treated of land climatology in his previous address, he proposed to deal with marine climatology on the present occasion, and to take up the subject at the point where he had left it in his paper, "Remarks on the Present Condition of Maritime Meteorology," printed in the Society's *Quarterly Journal* for 1876. He enumerated the various investigations which had been announced to be in progress at that date, and specified the several outcomes of these inquiries which had seen the light during the ten years. The *Meteorological Charts for the Ocean District adjacent to the Cape of Good Hope*, published by the Meteorological Office in 1882, were first noticed, and the methods of "weighting" observations of wind, &c., employed in that discussion were fully explained, as well as the mode of representation of barometrical results. The *Charts showing the Surface Temperature of the Atlantic, Indian, and Pacific Oceans*, published in 1884, and those of barometrical pressure, now in the engraver's hands, were next noticed; and it was announced that the Meteorological Council had decided to undertake the issue of monthly current charts for the entire sea-surface. The wind charts published by the late Lieut. Brault, of the French Navy, were next described, with an expression of the profound regret with which the intelligence of his premature death in August last had been received by all meteorologists. The wind charts and pressure tables issued by the Meteorological Institute of the Netherlands were then explained, and also the publications of the Deutsche Seewarte at Hamburg, *The Atlas of the Atlantic Ocean*, &c. The series of *Monthly Charts for the Atlantic and Pacific Oceans*, issued by the Hydrographic Office, Washington, were then described, and the present series of *Pilot Charts* issued by the same office were explained. As for projected work in 1886, Mr. Scott stated that the daily maps of Atlantic weather for the year of the circumpolar expeditions were now complete, and were being engraved, a process which must take several months. The German Office had undertaken the preparation of daily weather maps for the same period for the South Atlantic. The Meteorological Office had also taken up the marine meteorology of the Red Sea. The Dutch Institute had announced its intention to publish an atlas for the Indian Ocean.

In conclusion, Mr. Scott stated that there still existed a lamentable want of data for the Pacific Ocean; but that, thanks to the energy of the Canadian Government in opening up their new Pacific Railroad, it was to be hoped that every year would bring a greater amount of traffic to British Ports on the Pacific Coast, and therefore a greater number of observations to the Meteorological Office, while from the existing trade to San Francisco a mass of materials was quickly accumulating for certain routes at least over the vast area of the Pacific.—The following gentlemen were elected the Officers and Council for the ensuing year: President: William Ellis; Vice-Presidents: G. Chatterton, E. Mawley, G. M. Whipple, C. T. Williams; Treasurer: H. Perigal; Trustees: Hon. Francis A. Russell, S. W. Silver; Secretaries: G. J. Symonds, J. W. Tripe; Foreign Secretary: R. H. Scott; Council: E. D. Archibald, W. M. Beaufort, A. Brewin, F. W. Cory, H. S. Eaton, C. Harding, R. Inwards, B. Latham, J. K. Laughton, W. Marrett, C. E. Peek, Capt. H. Toynbee.

PHILOLOGICAL SOCIETY.—(Friday, Jan. 22.)

REV. PROF. SKEAT, President, in the Chair.—Dr. J. A. H. Murray made his yearly Report on the progress of the Society's Dictionary, which he edits. He first named the readers who continued their help to the work, many of whom, like Mr. H. H. Gibbs, Dr. Helvig, &c., had sent in hundreds of slips from Wynkyn de Worde, the "Cursor Mundii," old statutes, &c. Former readers had often taken quotations for only one letter; several authors whose names continually turned up in the *A* slips never appeared in the *B* ones. Among modern authors, Jowett, Emerson, Hawthorne, Lowell, Leigh Hunt, &c., had hardly been read at all. Spalding's early *Troubles in Scotland* needed reading. The modernised editions of the Prayer Book, of Hooker, of the authors in the Parker Society, ruined the spelling and history of their words, and were a desperate nuisance. Modernisation was falsification. The sub-editing of the slips, in preparation for the editor's work, had gone on well: at *B* were Messrs. Mount, Eganthorpe, Apperson, and Henderson, and Miss Brown; at *De*, Mr. Elworthy; at *F*, Mr. Bousfield and Dr. Brackebusch; at *Ha*, Mr. Schruppf; *Ho-Holy*, Mr. Brandreth had done; at *Hu*, was Mr. Woods; at *Hy*, Mr. Peto; *I-Imp*, the late Miss Westmacott had died while working it; at *I* were Messrs. Sugden and Preston; at *J*, Mr. Gregor; at *L*, Mr. Hume and Mr. Warner; at *M*, Messrs. Shepherd, Smallpeice, and Lawley; at *N*, Messrs. Hailstone, Phayre, and Pope; at *O*, Miss Haig; at *R*, Mr. Jacob; at *T*, Mr. Sweeting and Mr. Wilson; at *W*, Mr. Beckett and Mr. Tabor; but still more sub-editors were wanted, and readers to hunt out quotations for them. Mr. Bradley had helped with etymologies. The history of many words in *B* was very difficult, and the development of their meanings more difficult still. Sometimes sixty or seventy groups of quotations for one word in its different shades of meaning had to be brought into the order of that word's development. In Part III. (forthcoming) the verb *be* occupies fourteen columns, of which the histories of the forms alone—*am*, *art*, *is*, *beth*, *ben*, &c.—take eight. The prefix *be-* is the toughest part of the work that has yet been encountered. The two most difficult words are *bear* and *beat*, of his articles on which Dr. Murray read part, noting specially the curious history of the participles *born* and *borne*. Of *bells* there are nine or ten: four substantives, all distinct, and five or six verbs. Of *bays* there are fourteen: eight substantives and six verbs. The prepositions *behind*, *beneath*, &c., were very hard to work out. An editor had also to look out for traps like *bedaver* (bed-companion), *bellid*, really bell-tide, or bell-hour, though "at VII bellidum" had been turned by so-called Church historians into seven belts of Paternosters. The *Belips* showed that many words had come into existence far later than was supposed, and that onomatopoeia was still a living principle in the language.—On the proposal of the President, a warm vote of thanks was passed to Dr. Murray for his able editing of the Society's Dictionary.—Prof. Skeat gave an account of how his own Etymological Dictionary had been plundered by recent compilers.

Friday, Feb. 5.)

REV. PROF. SKEAT, President, in the Chair.—Mr. Whitley Stokes read a paper entitled "Notes on Curtius's *Greek Etymology*, 1879," which was originally intended to supplement the Celtic comparisons in the fifth edition of that work, but was afterwards expanded into a report on the principal Greek etymologies published since 1879 in Germany and France. The notes were arranged in the order of Curtius's 664 articles, and the following extracts from the first moiety are of general interest. 24^a. The Gaulish river-name *Séquana* is cognate with (σ)ικμαῖος and Sanskrit *sēcana*. The modern name *Seine* has descended, not from *Séquana* (which would have given rise to something beginning with *Siev-* or *Sig-*), but from *Sēna* (as *veine* from *vēna*), and is cognate with the Irish river-name *Sinos* (Ptol. *Geog.* II. 2). From this *Sēna* comes the *Senani* ("Nautae Parisiaci") of the Gaulish part of the bilingual inscription found in Notre Dame, and now in the Musée de Cluny. 29^b. καλῶν. The Irish *cailech* (cock, also a man's name) here cited comes, like Welsh *ceiliog*, from *calycō-s*, the gen. sg. of which occurs, spelt *Caluaci*, on a Gaulish coin and on an Ogmic inscription. 48. The root of Latin *per-cellere* seems *kld*, whence in Greek κλάσσω, ἐκλάσθην, in Celtic *claideb*, *cloddyg*, = Sanskrit *khadga*, where the lingual *d* has descended from *ld*. 79. Besides Latin *cavus* = *κοφος* (Latin *av* from *ov* is as regular as Latin *ov* from *er*), there is an Old-Latin *cōhus*, acc. *cōhum*, meaning (1) the hollow of the plow-beam, (2) the hollow of the sky. Hence *in-cōhare*, *inchoare*, properly to put the pole into the *cōhus*. 113. σκεῖος comes, not from *σκα*, but from *σκέ*, whence also Gothic *skēvan* (to go along). Cf. *τὰ σκεῖα* "moveables" as opposed to fixtures. 161. The Hesychian φερκὶς· λευκός, ποδὶν, ὄρνις, has its reflex in the Irish *brocc* (badger), Welsh *broch*, whence the Anglo-Saxon loanword *broc*. 189. χέρψις has nothing to do with *χελ*. It comes from *χεῖρ*, *χεῖρ*, *χεῖρ*, as we see from the compar. *χέλπων*, Acolic *χέλπων* = Sanskrit *hrasvā*, compar. of *hrasva* (short, little), with which Windisch connects Irish *ger* (short). Sir Henry Maine's remarks (*Early History of Institutions*, 217) on *χεῖρ*, *bro-χέλπις*, and *herus* (better *erus*, from **erus* = Zend *arhu*, lord), require revision accordingly. Irish *ole* (bad) = *ὀλγός*, from *ὀλγος*, is another instance of the connexion of the ideas of smallness and badness. 200^a. Latin *frendere* (properly "to grind," cf. *fabam frendere*) has nothing to do with *χρε*; it comes from **fredner*, **ghredh*, whence English *grin-d*, *grist*. 204. The relation between Sanskrit *anta* (end) and Gothic *andeis* is explicable by Verner's law, if we assume an oxyton *antā* as the source of the Gothic word. 206. The Latin *vernā* does not come from **ves-na* (which would have yielded *vēna*), but from an oxyton *vesinā*, *verinā*. Other such traces in Latin of a prehistoric accentuation are *vernus* from *veserinos* = *ἐσπερός*, *hornus* from *dherinos* = *θερινός*, and *nocturnus* = *νυκτερινός*. 235. *τεῦχος* (*τέ-τευχα*, *ἐ-τευχ-θη*, *τε-τευχεται*) comes, in accordance with Grassmann's law, from **teuχ*, and is cognate with Anglo-Saxon *duguð*, Modern High-German *tugend*. Other instances of this law are *πρήδω*, **φρηθ*, cognate with Anglo-Saxon *brēdan*, German *braten*, and *πρήθω*, **φρηθ*, perf. *πρήσθω*, cognate with Latin *forf-ex*, Umbrian *furfant* (caedunt), Old High-German *partā* (bipennis, ascia), and in the East Zend *beredu* (durchscheidend, Justl), and perhaps Vedic *bradhna*, in *gata-bradhna*. 248. **tu-n-da*, Latin *tu-n-do*. The Irish *tonn*, "wave" (from *tu-n-da*) is cognate. So Sanskrit *dhāngi* (wave) and Lithuanian *dangā* from **bang* (to break) and the English *breaker*. 292. Latin *pēdo* has nothing to do with **pēdo*. It comes from **pezo*, and is cognate with New High-German *fist*, Old-Norse *fisa*, English *fizzle*.

SOCIETY OF ANTIQUARIES.—(Thursday, Feb. 4.)

DR. EVANS, President, in the Chair.—Mr. Fortnum read a paper on a bronze seal of Cardinal Andrea della Valle—a beautiful specimen of workmanship, representing the Adoration of the Magi: above a Trinity, and below the cardinal's arms. Mr. Fortnum suggested that it may have been executed by Lantizio, a seal engraver mentioned by Benvenuto Cellini.—Mr. Peckover exhibited a Greek MS. of the New Testament, with Byzantine

illuminations.—Mr. Rylands exhibited the investiture ring of Pope Paul II.: a massive gold ring, once containing a paste.—The Hon. H. A. Dillon was elected secretary of the society.

ARISTOTELIAN SOCIETY.—(Monday, Feb. 5.)

SHADWORTH H. HODGSON, Esq., President, in the Chair.—The Rev. E. P. Scrymgeour read a paper on "Cause and Personality." He commenced by criticising the theory of individual self-consciousness, on the ground that it tends inevitably to destroy its own foundation—namely, the ideas of cause and personality. By a direct analysis of experience, regarded in its double character of determinate conception and personal community, he endeavoured to exhibit these two ideas as immediate perceptions, necessarily involved in all experience. He further contended that cause, considered as the law of nature, at once implied personal communication with God; and concluded by briefly indicating the bearing of this doctrine on the function of the nervous organism.

FINE ART.

Introductory Studies in Greek Art. By Jane E. Harrison. (Fisher Unwin.)

A LECTURER on any special subject, such for example as Greek art, has the advantage of knowing definitely his audience, and can address himself to it with a directness and a force which a writer on the same subject is precluded from employing by reason of the indefiniteness of his possible readers. While a writer is at the mercy of his readers, an audience, on the other hand, is at the mercy of the lecturer. He treats his audience, like a patient, to just so much of the subject as will be good for the time and the occasion. Though it would thus appear that the faculties of writer and lecturer must be quite distinct the one from the other, it nevertheless happens sometimes that both are united in one person with remarkable success. Miss Harrison is an instance. The book she has just published displays, in an equal degree, the instinct of address and the instinct of research. She calls it "Introductory Studies"; and I will only dispute the title so far as to suggest that these studies may not always be taken in that sense, except perhaps by such persons as have already been accustomed to a thoughtful—not to say philosophical—view of ancient art. It is for them that she writes principally, to the exclusion, in a great measure, of those who approach the subject from its strictly artistic side. She is less given to demonstrating the beauties of a particular work than to setting up a current of thought as nearly as possible parallel to that which had occupied and sustained the mind of the artist who had accomplished that work. This habit we see at its best in the essay on the Parthenon, where she seeks by admirable means, and not least by her ample citations from Plato, to generate a high tone of thought such as we may well believe had pervaded the mind of Pheidias. There may be other means of learning to appreciate his unrivalled gifts, but surely this is an excellent one.

The longest chapter in the book is that which discusses the influence of the Phœnicians as intermediaries between Egypt and Chaldaeo-Assyria on the one hand, and early Greece on the other. It is a tempting subject to linger on, but not altogether without danger; for there is associated with it just that combination of tradition and of actually recovered monuments which affords a founda-

tion sufficiently broad for both solid and hasty inference. There is, besides this, a temptation to make too much of the contrast between the artistic products of the Phœnicians and the artistic spirit of the Greeks. We recognise that contrast now readily enough; but perhaps it would be a better compliment to the early Greeks to assume that, without once being aware of any strangeness or repulsiveness in their Phœnician models, they merely worked out unconsciously their own natural talent. Let us believe that they borrowed loyally from the Phœnicians, and only arrived at different results because their nature in the end would have it so.

The moment that Greek art enters on what is generally, and I think rightly, called its decline, it begins to lose rapidly its power over those who cultivate serenity of thought and combine moral with artistic instruction. They go too far in their condemnation of it. I doubt if this is not the case with Miss Harrison in the essay where she deals with Praxiteles and, in passing, with Greek painting (p. 276 fol.). It is true that the pictures of Zeuxis attracted the crowd, and were not what contemporary philosophers called ethical. But it does not follow that either the crowd or the philosophers were aware of half the beauties that these pictures contained from an artistic point of view. Without suggesting any analogy, we can imagine the same criticism passed on our own painter Wilkie; and yet neither the crowd nor the philosophers have perceived his subtle, infinite charms. There seems to be an ethics of art separate in some way from the ethics of reformers; and it is the misfortune of artists who, like Zeuxis, live in times of incipient social decline, that the true qualities of their genius are missed, while their comparatively trifling eccentricities are greedily seized upon. No doubt an artist who chooses a subject which affects social well-being is bound to ponder every aspect of it as if he were a born reformer, but within these limits he must be allowed large scope to select his own means.

To illustrate the final decadence of Greek art, Miss Harrison takes the sculptures of Pergamon, now in the museum of Berlin, as her chief topic. Here, also, while no exception could be taken to the justness of her criticism, her sentence on the whole is perhaps too animated and severe. In this case she seeks to set up a parallel current of thought by calling attention, as Prof. Brunn had done, to the nearly contemporary rhetoric of Asia Minor, clever, intelligent, and captivating by its sound, just as these sculptures are by the first glance.

If I have not succeeded in conveying the impression that throughout Miss Harrison's book the reader will constantly encounter serious and earnest thought, wide knowledge, and a vivid exposition, I would here beg to make that statement in so many words.

A. S. MURRAY.

MR. MARSHALL'S DRAWINGS AT THE FINE ART SOCIETY.

THE Fine Art Society have done well in collecting Mr. Herbert Marshall's drawings of London. London is Mr. Marshall's "speciality." He may be said to have discovered the way to make beautiful pictures of it without disguising its

character. He has been almost the first to paint in their true colours the glossiness of the wet pavement, the slime and slush of the roads, the smoky bricks and stained stones of the houses. He has seen pictures in chaos, beauty where others have seen only dirt, and poetry in what to most is but dismal fact. Yet he has not idealised London. His London is the London we all know. He has not transformed it by imagination so much as revealed it by sympathy. As an artist he has perceived how rich London is in effects of colour and light quite peculiar to itself, and mostly unpainted before; as a poet he has felt much of the pathos of sky and street, of human confusion and accident in the midst of eternal order. He has felt, moreover, not only the marvellous contrast, but the still more marvellous harmony of it all. He has seen how the sun takes the muddiness of the river and the murkiness of the smoke, and weaves them with his own heavenly colours into a thousand textures of unexpected beauty.

Mr. Marshall likes occasionally to show us that London can look as clean and fresh as any other city; and his little drawing of "Trinity Square" with the Tower gleaming white against the pure sky, and the trees in the foreground with their screen of fresh foliage, might have been painted in the purest air of Holland. Clear and bright also, and remarkable for its fine sky (though the clouds seem too white), is a drawing of "Lambeth—Early Morning." The "St. Magnus, London Bridge," is another drawing of the same kind. In this, as in most of his drawings, his success in getting the exact colour and tone of London buildings is remarkable. The peculiarly pure grey of Portland stone with its dark weatherstains, and all the variety of bricks from the purple red of St. Bartholomew's to the rosiness of the Admiralty buildings, are represented with great accuracy. Now and then, as in one of his views of St. Martin's church, he gives a yellow tinge to Portland stone which does not correspond with the experience of the writer, and now and then he appears to have followed Mr. Whistler and "arranged" the colours of adjoining houses; but as a rule his fidelity is striking.

There are scarcely two of these drawings which are quite alike in effect or sentiment. His field is inexhaustible, and at present there seems no fear of the exhaustion of the artist. Without wishing him to repeat himself, it yet may not be unwise to hope that we may have some more drawings equal in poetical suggestiveness to the "Fiery Portal of the East," a drawing in which his finest colour (as in the sky), his finest feeling for composition, his keenest observation (as in the tone of the great tower and the reflection of the sky in the slanting slates), are united.

May it not also be hoped that he may develop his power of representing not only the atmospheric effects and the architectural picturesqueness of London, but the life of her streets. In dealing with human as in dealing with "dead" life he shows the same spirit—always on the search for beauty, yet never sophisticating the reality. Although it is not a late drawing, there is scarcely any so successful in expressing the poetry of commonplace employment and in obtaining beauty from ugly elements as "Asphalters at work in the Strand;" and it may be hoped that Mr. Marshall may do more work in the same vein. His figures are always effectively introduced, and he catches the very spirit of them, human or animal. His cabhorses are admirable, so also are his cabs, omnibuses, and wagons; and in suggesting the flow of traffic he is very successful.

COSMO MONKHOUSE.

EXHIBITION OF THE GLASGOW INSTITUTE.

FROM year to year the directors of the Glasgow Institute are exercising an excellent and a most educative influence upon the public of their city, not only by the display of the current work of local artists included in their exhibitions, but by their large infusion into these displays of well-selected and important pictures by foreign and London painters. Interest, variety, and the opportunity of comparison between widely differing schools and methods is thus secured; and we cannot but think that the Royal Scottish Academy would do well to follow, to some extent, the Institute in this respect. The Academy, indeed, has a wider and richer field to draw upon in the productions of its members and associates; but we believe that half a dozen choice and representative examples of English and foreign work would be well worth the Academy wall-space which they would occupy, and the trouble that would be entailed upon the council in securing their loan. They would be vastly educative in their influence upon the Academy's younger students, and would contribute to the popularity of its annual display, for most visitors judge of the wealth, or the poverty, of an exhibition by their recollection of its twenty or thirty most prominent pictures.

Chief among the foreign works in the Glasgow exhibition is the "Haymaker" of Bastien Lepage—that peasant's figure, painted with such telling verisimilitude, and set against the grey stretch of level field which is overhung by the hurrying masses of dark rain-charged clouds. The Russian painter, Harlamoff, is represented by a richly-coloured and solidly-painted half-length of a child, "The Little Knitter"; and from Lhermitte comes a decisively handled picture of field-workers at their "Mid-day Rest," rather wanting in the refinement which we commonly find in this artist's renderings of peasant and village life.

Among much accomplished work which bears distinct traces of foreign training and influence is Wheldon Hawkins' little sketch titled "The Brothers' Reproval," the brother being manifestly a very French "Tom Tulliver" of self-righteous and unsympathetic sternness, and the girl a somewhat feebler and less fiery personality than the "Maggie" of the novel. Mr. A. Manns also shows that he has profited by work in the Paris studios, and that he gathered what is best from Continental training. His "Bead-stringer, Venice," is set in the corner of a courtyard, a place of clear sunlight and broad shadow, the pure faint colours of her green-grey and purple-grey garments culminating in the one passage of potent lilac introduced by the beads that she holds on her lap.

Mr. E. Burne-Jones is represented by his "Wood-Nymph," a female figure perched in a laurel tree, and looking forth from among the leaves with "simple-sweet" grey eyes; technically, a learned study in various tones of green and bronze; and, imaginatively, an excellent rendering of one of those pure and superhuman creatures that were believed to be dwellers among the green things of the earth and air, nay, to be their very spirit and inmost life.

Mr. Orchardson is shown—hardly at his best—in a black-draped and youthful widow contemplating her child, a picture a trifle dry in quality and slightly hard in execution, not a recent production or representative of the technical power which is now at his command. From Mr. Alma Tadema comes a portrait, of interest to the Glasgow art-public as representing Mr. Francis Powell, the president of their Water-colour Society; Mr. Pettie shows a version of his knight's "Vigil" before the altar;

Mr. Erskine Nicol's humour, and his power of realising with exactitude at least the minor details in his pictures, appears in "A Tight Fit"; and Messrs. Tom Faed, Hugh Cameron, W. F. Yeames, and P. R. Morris show figure-pictures of varying merit.

Like most Scottish exhibitions, this one is strong in its landscape department. Among Glasgow and Edinburgh painters Messrs. W. D. McKay, A. Fraser, J. L. Wingate, Joseph Henderson, A. K. Brown—who shows an excellent moonlight subject—and Wellwood Rattray exhibit work that is pleasant or powerful. Mr. McTaggart's "Message from the Sea," painted a year or two ago, is one of the most accomplished and successful examples of his later, and broader, manner; and Mr. H. Moore sends a fine expanse of blue sky and tumbling waves. Notable among the portraits is Mr. George Reid's imposing gallery-picture of Ex-Provost Ure. In the water-colour room are some clever subjects by M. Jules Lessore, especially a fine grey drawing of the west front of Rouen; and here too is "Haidé and Don Juan"—a work which will be known to many through its engraved reproduction in an edition of Byron—that curiously poetic subject by Mr. F. Madox Brown, so fascinating in spite of its overcrowded composition, and the impossible rocks and opaline hillside of its distance.

SOME MINOR EXHIBITIONS.

AT Messrs. Boussod and Valadon's is now on view the celebrated Salon picture of M. Benjamin Constant, "La Justice du Chérif." It is well worth seeing by those who are not easily repelled by a horrible subject, exhibiting on a large scale all the splendid technical qualities of the artist. Stretched in different attitudes on the divan and marble floor of the harem, lie the recently executed bodies of a number of young women of various styles and degrees of beauty, some bowstrung, some apparently despatched with the sword; though there is little blood to be seen except a small pool trickling into the white marble bath in the foreground. On either side is a grim black-veiled executioner, and on the left is another man sitting silent and solemn. Who this is, or why the executioners should be sitting there after they have done their work, does not appear. It is easy to find fault with the picture. The bodies do not show any signs of struggle, some of them do not seem dead, they appear to have been carefully arranged, many of the limbs and the features are exercising force, the bodies are full of breath. But if we regard the picture as an attempt, on a grand scale, to represent flesh of various kinds under a strong illumination, as a spectacle at once splendid and terrible, and as a gorgeous arrangement of light and colour, there is abundant reason for admiration. At the same gallery are some charming examples of Bouguereau's refined and learned art; a very vigorous picture by Mme. Virginie Demont Breton (the daughter of Jules Breton) called "Seadogs," in which the figures are life-size, boldly drawn, and full of character—a picture which by itself would be worth a visit. A strong and original landscape by this lady's husband, and several smaller pictures by various foreign artists, make up a small but interesting exhibition.

At Mr. Obach's, in Cockspur Street, Meissonier's famous "La Rixe" is to be seen side by side with the recently published etching by Braquemond, the first proofs of which were issued at the high price of fifty guineas. It is needless to praise either one or the other. Some choice examples of Corot, Dupré, Harpignies, Bargue, and other well-known foreign artists, alive and dead, can also be seen at the same time.

CORRESPONDENCE.

HENRIETTA MARIA'S DIAMOND SIGNET.

Stanmore, Middlesex: Feb. 7, 1886.

The report, in your last number, of the meeting of the Society of Antiquaries is incorrect as regards what I stated in my communication on the Henrietta Maria diamond signet. I did not say that "Charles I. had three diamond rings engraved with the royal arms, for himself, his queen, and his son, Charles II."

Charles I., when Prince of Wales, had a diamond signet ring on which the feathers and motto is engraved, and which is now in the possession of Her Majesty. Charles I., when king, had his diamond seal; and wax impressions, seemingly from it, are on some of his letters, as also impressions of the same signet on letters written by Charles II., proving that the seal had passed into his hands. Charles I. also had the diamond signet, the subject of my paper, engraved for his queen, as is proved by the record for the payment of the artist, Francis Walwyn, still preserved in the Record Office.

I did not say that "a similar ring was also made for Mary, queen of William III." A beautiful ring was kindly exhibited by its owner, Miss Hartshorne, on the sapphire set in which the royal arms and crown, between the letters M and R, are graven. Its probable attribution would seem to be to that queen, who had the right, by blood, to use such heraldry—not so Mary Queen of Scots.

C. DRURY E. FORTNUM.

EGYPTOLOGICAL JOTTINGS.

MR. P. LE PAGE RENOUF has been appointed Keeper of the Oriental Antiquities at the British Museum, in succession to the late Dr. S. Birch.

THE long-looked-for critical and comparative edition of *The Book of the Dead*, which has occupied M. Edouard Naville for more than ten years, is at last announced as on sale by Messrs. Asher & Co., of Berlin and London. The work consists, thus far, of two volumes, each with a separate introduction, to be followed by a third volume of general introductions, the last chapter of which M. Naville is now engaged upon. It will be remembered that M. Naville, finding it advisable to reject the larger scheme which he had originally in contemplation, decided to confine his task to documents of the eighteenth, nineteenth, and twentieth dynasties. In pursuance of this arduous undertaking, he has travelled far and wide, ransacking the papyri contained in not only public but private collections in France, Italy, Germany, Holland, and Great Britain. The result is, so to speak, a great panoramic tableau of the development of this extraordinary monument of ancient religious thought during the course of three dynasties, some of the chapters being collated from more than twenty examples. The first volume, consisting of 212 plates, contains the older text; the second volume, consisting of 448 plates on 224 sheets, contains the astonishing collection of variants which M. Naville's untiring industry has for the first time brought together. The vignettes of the first volume, reproduced by "phototype," are from the accurate and elegant pencil of Mme. Naville, who excels in the interpretation of that melancholy grace of form and purity of outline which characterises the art of the scribes of the eighteenth and nineteenth dynasties. The second volume, in photo-lithography, is a reproduction from the MS. of M. Naville. The main cost of this splendid publication has been generously borne by the Prussian Government; the printing has been superintended by Dr. L. Stern; and the phototyped and photolithographed plates have been executed by the firm of Albert Frisch & Co., of Berlin. That the price should be only £12 seems almost incredible.

THE contents of the new number of the *Revue égyptologique* (Quatrième Année, parts I. and II.) are of more than usual interest. The curious philosophical conversations of the Jackal Koufi and the Ethiopian Cat, the hieroglyphic text of the poem of Pentaur, and the mythological vocabulary of Chabas, are continued; Mr. W. N. Groff contributes a suggestive enquiry into certain tribal names occurring in the Kanark lists, which certainly bear to be construed as Egyptian transliterations of the names of Jacob and Joseph, with a suffix, which reads as *ar* or *al*; and from the pen of Prof. Revillout we have, besides the new instalment of the above-mentioned philosophical conversations, a long and interesting article, entitled "Les Prières pour les morts dans l'Épigraphie égyptienne." This last is to be continued. An extra black-bordered sheet, consecrated by M. Revillout to the memory of his friend, the late Dr. Birch, is included in the number.

NOTES ON ART AND ARCHAEOLOGY.

PROF. C. T. NEWTON will, on Tuesday next, February 16, begin a course of three lectures at the Royal Institution on "The Unexhibited Portion of the Greek and Roman Sculptures in the British Museum," illustrated by drawings and casts.

In addition to the names already mentioned we understand that Mr. Harry Quilter, Mr. W. Watkiss Lloyd, and Mr. Samuel Butler intend to offer themselves as candidates for the Slade Professorship at Cambridge.

A PAPER on the present position and the prospects of the Irish lace industry was read lately in Dublin by Mr. Alan Cole. Readers of the ACADEMY, even if they are not vitally committed to an interest in the prosperity of Ireland, will, in the interests of art, rejoice that the report is, on the whole, favourable. It records an improvement in the designs selected—which is, after all, the great matter; and the preparation of the brief report itself may fairly be described as part of a movement for the bettering of the conditions under which this industrial art—practised so exquisitely elsewhere—is pursued in Ireland.

IN connection with the five hundredth anniversary of the birth of Donatello, which is to be celebrated at Florence this year, Ulrich Hoepli, the well-known publisher of Milan, announces the publication of an album containing thirty of Donatello's chief works at Florence, Padua, &c., reproduced by the process called platinotype, together with descriptive letterpress and a biographical sketch by Prof. C. J. Cavallucci.

THE same publisher also announces another album of facsimiles of forty drawings by old masters from the collection of Sig. Morelli, none of which have before been published. They include examples of Raphael, Andrea del Sarto, Guido, Titian, Tiepolo, &c. The plates are to be printed by heliotype, and the accompanying text will be written by Dr. G. Frizzoni.

AMONG the recent discoveries at Athens is a fragment of sculptured marble, found on the Acropolis between the Parthenon and the Temple of Nike, showing the bust of a man clad in a chlamys. The style is said to resemble that of the personages in the Panathenaic procession.

THE Department of the Administration of the Fine Arts at Paris has been reconstituted. M. le Vicomte Both de Tania will take charge of the pictures as well as the drawings and engravings, with M. Georges Lafenestre for his colleague. Antique Pottery will be added to the section of Oriental Antiquities under M. Heuzey and M. Ledrain, while the Greek and Roman sculpture will be consigned to the care of MM. Heron de Villefosse and Charles Revaissou.

A GRAND exhibition of the works of the late Paul Baudry will shortly be held in Paris, at the Ecole des Beaux-Arts, under the auspices of the Society of Artists, presided over by M. Bouguereau. Baudry is known in England mainly by his decorations of the Opera House at Paris and as a painter of classical subjects, but he also executed some fine portraits. The exhibition will include portraits and drawings.

A CONSIDERABLE portion of the works left by the once celebrated, but now little known, French animal painter, Brascassat, which have passed into the possession of M. Hughes Kraft, are about to be divided by that gentleman among the twenty principal provincial museums of France; the Ecole des Beaux-Arts is also to have its share.

THE Art Union of London sends us a folio volume (which will be issued forthwith to their subscribers), containing Sir Walter Scott's poem, "The Bridal of Triermain," with fourteen full-page illustrations, reproduced in photogravure from sketches by Mr. Percy Macquoid. The poem is not among the best of Scott's metrical romances, and is scarcely likely to inspire any very notable artistic achievement; but it contains an unusual number of incidents which are available for the purposes of the illustrator. Mr. Macquoid's figure-drawing is vigorous and effective, though in several of the plates the faces and attitudes fail in appropriateness of expression. The "four maids whom Afric bore," as depicted by Mr. Macquoid, look very unlike personages of romance, and are as far as possible from exhibiting the wild gestures described in the poem. The reproduction is so excellent that the plates might easily be mistaken for original drawings.

THE STAGE.

SERIOUS criticism does not, perhaps, very often trouble itself with the artistic efforts of Mr. Toole, a genial comedian, whose method, it may be, is not progressive—who pleases now much as he has pleased in years past. But when Mr. Toole presents, as he is fond of presenting, a parody upon a piece that has but lately made a genuine sensation, there is naturally a measure of curiosity as to his performance. "Faust and Loose" can hardly fail to be an entertaining skit upon the performance which draws the world to the Lyceum Theatre. It is, of course, amusingly written, and it is acted with vivacity. What is missing, perhaps, is that imitation of the actor or actress in vogue which Mr. Toole or Miss Marie Linden has been wont to afford. Miss Marie Linden, graceful and interesting upon her own account, has, like her sister, a remarkable gift of imitation, and Mr. Toole's mimicry has long been accounted excellent. But neither artist is profuse on the present occasion in the display of the mimic's skill; and as far as regards Mr. Toole, Mr. Irving—somewhat wearied perhaps by the long-drawn mimicry of Mr. Dixey, of New York—must give thanks to his friend for sparing him from a superfluity of imitation. Whoever has seen "Adonis" with Mr. Dixey therein, has seen an imitation of Mr. Irving sufficient, in quantity if not in quality, to content him for the rest of his natural life. He will be very likely to want no more of it at Mr. Toole's theatre.

THE French plays at the Royalty Theatre are not particularly brilliant, and the right of performance having been refused to a play which is accounted indecent, the manager would appear to be somewhat upon his beam ends. "Divorçons," which is sufficiently broad, has, however, after a fashion, stopped the gap which required to be filled somehow. But "Divorçons" is itself so risky, and at the same time so light—so indelicate in motive, so delicate in

execution—that it suffers by any treatment short of the most skilful; and Mme. Magnier's treatment now takes the place of Mme. Celine Chaumont's, and Mme. Magnier's treatment is relatively rough, her method relatively uncertain and conventional, her hand relatively heavy. A very harmless performance—that of "L'Ami Fritz"—is, it is reported, to succeed "Divorçons," and M. Febvre, from the Théâtre Français, is to assist in these innocuous proceedings. M. Febvre is an excellent type of what is called the "sterling" actor who knows his business. A capable craftsman, he is—without a touch of genius. But we shall be glad to see him.

STAGE NOTES.

THE new theatre at Oxford is to be opened to-day by the Oxford University Dramatic Society with a performance of "Twelfth Night," as adapted by Mr. A. Bourchier and Mr. W. L. Courtney, with the original incidental music specially arranged by Mr. John Farmer. The cast includes Mr. Macpherson as Sir Toby Belch, Mr. Lechmere-Stuart as Sir Andrew Aguecheek, Mr. Clark as Malvolio, Mr. Franks as the Duke, and Mr. Bourchier as Clown. The ladies will be Mrs. Bewicke, (Viola), Miss Farmer (Olivia), and Miss Arnold (Maria). The theatre is under the management of its own directors, together with three university delegates nominated by the Vice-Chancellor. These are Mr. Courtney, Mr. E. Armstrong, and the Rev. H. L. Woods.

QUITE an old man at last, and retired from the stage for a good many years, M. Bressant—whose death we must record—will not be missed by the large public of to-day, which scarcely remembers his appearance at the Français. He was, almost to the last, however, the admiration of some among his comrades. "Il est superbe!" wrote Madeleine Brohan, who saw the handsome and dignified ex-actor lying dead. There was nothing to say against Bressant, and no one would wish to remember him otherwise than pleasantly. He was such a fine fellow, his very presence was pleasing. You were more comfortable when he was on the stage. He had a success, not of talent, but of good manners and good looks. Whatever else there is to say about him is written in M. Francisque Sarcey's *Comédiens et Comédiennes*.

MUSIC.

RECENT CONCERTS.

MR. WALTER BACHE gave an orchestral concert last Monday afternoon at St. James's Hall. He commenced with Beethoven's Concerto in C minor, which he played in his best manner. In the first movement he introduced a cadenza by Liszt. Fragments of the principal themes, the running semiquaver passage and the chain of shakes, are cleverly worked, although, as a whole, it must be confessed, the effect of the cadenza is somewhat patchy. After Beethoven came Liszt with his second Concerto in A. Mr. Bache interpreted this difficult work with immense dash and dexterity. Of the concerto itself we had occasion to speak when it was given a few years ago by Mme. Menter at the Crystal Palace. It contains a few passages which are certainly graceful and melodious; but for the rest seems as if the pianoforte and orchestra were each trying to out-voice the other, or to exceed it in ugliness. Mr. W. Winch sang with great taste three songs by Liszt. They are all elegant and attractive; but, of the three, the first, "S'il est un charmant gazon," pleased us best. Mr. Winch was fortunate in having Mr. Dannreuther at the piano; for a skilful player is needed to give due effect to the elaborate accompaniments of Liszt's songs. "All good things are three," says a German proverb;

and so we suppose Mr. Bache thought it advisable to include yet another concerto in his programme. This was—not Chopin's Concerto in E minor, but—Tausig's version of the same. Chopin's scoring of his two concertos is admitted by many competent authorities to be very tame. The one in F minor, skilfully re-scored by C. Klindworth, was given by Mr. Bache at one of his former concerts. Tausig, in like manner, has done much to hide the poverty of the orchestration of the E minor (Op. 11); but in enriching the score he has found it necessary to touch up Chopin's pianoforte part in places, so as to make it hold its own against the increased sonority of the orchestra. Besides this Tausig has not scrupled to alter all the *tutti*s of the first movement—not only the scoring but the notes. Chopin's concerto is not a strong work, and the first movement is specially dull and dreary; it is only when interpreted by a Bülow, a Rubinstein, or a Pachmann that it can for a moment interest us. Tausig, by his changes, has shown skill in orchestration, but on principle we condemn his alterations of the *tutti*s and of the pianoforte part. We should condemn them even if we considered them improvements; but with the exception of the shortening of the opening *tutti*, we see no justification for the arbitrary treatment. So far as the piano part is concerned, it has been in places thickened or caricatured, while the doubtful gain in a few other passages makes small amends for the irreverence shown to a great composer who was himself a renowned pianist. If Tausig wanted to show off his own wonderful technique, why did he not follow the example of his master Liszt, and write concertos himself? Mr. Bache clearly announced the new version in his programme, so that the public at any rate knew that they were listening to Chopin *à la* Tausig. Mr. Bache was evidently not at his ease, and scarcely did full justice either to himself or to the music. There was an orchestra of fifty-one performers under the careful direction of Mr. E. Dannreuther. The hall was well filled.

The popular concerts do not demand detailed notice. Last Saturday afternoon, for the second time this season, Mr. Chappell gave Beethoven's "Septett," and each time to a crowded house. Why is this work not given on a Monday evening? The vacant seats in the orchestra, which we have observed more than once, are small but significant hints that the Monday programmes might be made more attractive. Last Saturday Schumann's interesting Sonata in D minor for piano and violin (Op. 121) was finely interpreted by Mr. C. Hallé and Mme. Néruda. This work had not been given since the year 1877. M. de Pachmann was pianist on the following Monday. For his solo he chose Weber's romantic Sonata in E minor (Op. 70). How well he plays it we have already noticed in writing about his second recital. He was encored, and gave Chopin's Impromptu in A flat. Mr. E. Howell, one of our best violoncello players, took Signor Piatti's place, and proved a worthy substitute. The vocalists were Miss L. Phillips and Mme. Fassett.

At a Pupils' Concert, in connection with the Royal College of Music, given on Tuesday, February 4, in the West Theatre of the Albert Hall, we heard some vocal and instrumental performances which show that the college has clever pupils and painstaking teachers. Miss Belcher, in an aria from "Don Giovanni," and afterwards in a duet from "Norma," made a very satisfactory impression. So also did Mr. D. Price in Meyerbeer's "Figlia dei Re." He has a voice of excellent quality. The pianoforte performances by Miss Daymond and Mr. Barton were deservedly applauded: the latter had indeed a difficult solo—Chopin's B flat minor Sonata. There was also some good quartett playing by male and female students.

J. S. SHEDLOCK.

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